



---

Year: 1996

---

## **Le Livre de la Nuit: Une composition égyptienne de l'au-delà (Ile partie: Copie synoptique)**

Roulin, Gilles

**Abstract:** Das ab Sethos I. belegte "Buch von der Nacht" ist die letzte ägyptische Komposition der Königsgräber, die wie die älteren "Amduat" und "Pfortenbuch" das Jenseits als eine Fahrt der Sonne durch die Stunden der Nacht beschreibt - die jüngeren Kompositionen, das "Höhlenbuch" und das "Buch von der Erde", haben eine andere Struktur. Das "Buch von der Nacht" zeigt formale Ähnlichkeiten mit den zwei älteren Büchern: Jede Stunde ist in drei Register unterteilt mit der Darstellung der Sonnenbarke im mittleren, und die Stunden sind durch Tore getrennt. Vom Inhalt her unterscheidet es sich aber wesentlich von diesen zwei Kompositionen. Während die kosmographischen Elemente und die Beschreibungen der Phänomene, die die Sonne betreffen, eine wichtige Rolle im "Amduat" und im "Pfortenbuch" spielen, haben sie im "Buch von der Nacht" keine zentrale Funktion mehr. Die Ziele der nächtlichen Reise der Sonne sind in der Einleitung erklärt: Die Sonne kommt, "um über die Unterweltlichen zu richten, um die Bedingungen der Westlichen zu kennen und um für das Kleinvieh, das sie geschaffen hat, zu sorgen". Das Schicksal der Menschen im Jenseits nimmt also einen zentralen Platz in diesem Programm ein. Die unteren Register mit einem "Katalog" der verschiedenen Kategorien von Menschen sind dieser Thematik gewidmet: Die Figuren dokumentieren das Schicksal der Seligen, der Verdammten, der Ausländer und die Wirkung der Anwesenheit der Sonne (verschiedene Phasen der Auferweckung) oder ihrer Abwesenheit (Schlaf, Trauer, ziellose Wanderung, Fesselung). Als Komplement wird die göttliche Sphäre des Jenseits mit einem Umzug von Gottheiten in den oberen Registern dokumentiert, und zum ersten Mal räumt das "Buch von der Nacht" den Darstellungen des Königs während seiner Nachtreise durch das Jenseits einen wichtigen Platz ein. The "Book of the Night" appearing for the first time under Seti I is the last Egyptian composition of the royal tombs representing the hereafter in the form of the sun's progression through the hours of the night, like the older "Amduat" and "Book of the Gates" - whereas the younger "Book of the Caverns" and "Book of the Earth" adopt a different structure. The form of the "Book of the Night" shows analogies with the two older books: each hour is divided into three registers with the representation of the sun in the bark in the middle register and the hours are separated by doors. But its contents differ fundamentally from these two compositions. The cosmographic component and the descriptions of phenomena affecting the sungod, so important in the "Amduat" and in the "Book of the Gates", have no longer a central function in the "Book of the Night". The purposes of the sungod's nocturnal journey are defined in the introduction: the sun is coming "in order to judge the inhabitants of the Duat, to know the condition of the Westerners and to provide for all the small cattle which he has created", a program giving a preponderant place to the destiny of human beings in the hereafter. This topic is represented in the lower registers of the composition which contain a "catalogue" of categories of humans: these figures are documenting the fate of the justified, of the damned, of the strangers and the repercussions of the sun's appearance (different stages of awakening) or of its absence (sleep, lamentations, aimless wandering, deprivation of liberty). The human sphere is complemented in the upper registers by a procession of gods or geniuses documenting the divine sphere of the hereafter. And for the first time, the representation of the pharaoh's nocturnal journey through the otherworld occupies an important place in the books' iconography.

Posted at the Zurich Open Repository and Archive, University of Zurich  
ZORA URL: <https://doi.org/10.5167/uzh-141094>  
Monograph  
Published Version

Originally published at:

Roulin, Gilles (1996). Le Livre de la Nuit: Une composition égyptienne de l'au-delà (Ile partie: Copie synoptique). Fribourg, Switzerland / Göttingen, Germany: Editions Universitaires / Vandenhoeck Ruprecht.



# ORBIS BIBLICUS ET ORIENTALIS

Publié au nom de l'Institut biblique  
de l'Université de Fribourg Suisse,  
du Séminaire d'égyptologie  
de l'Université de Bâle,  
de l'Institut d'archéologie et de philologie  
du Proche-Orient ancien de l'Université de Berne  
et de la Société suisse pour l'étude du Proche-Orient ancien

par Othmar Keel et Christoph Uehlinger



Gilles Roulin

# Le Livre de la Nuit

Une composition égyptienne  
de l'au-delà

II<sup>e</sup> partie: Copie synoptique

Editions Universitaires Fribourg Suisse  
Vandenhoeck & Ruprecht Göttingen

## Die Deutsche Bibliothek – CIP-Einheitsaufnahme

### **Roulin, Gilles:**

Le Livre de la Nuit: une composition égyptienne de l'au-delà /  
Gilles Roulin. – Fribourg, Suisse: Ed. Univ.; Göttingen:  
Vandenhoeck und Ruprecht.

(Orbis biblicus et orientalis; bd.147)

Zugl.: Basel, Univ., Diss., 1995.

ISBN 3-525-53783-2 (Vandenhoeck & Ruprecht)

ISBN 3-7278-1054-8 (Ed. Univ.)

NE: GT

Part. 2. Copie synoptique. – 1996

Veröffentlicht mit Unterstützung  
des Werenfels-Fonds der Freiwilligen Akademischen Gesellschaft Basel,  
des Dissertationsfonds der Universität Basel  
und des Max-Geldner-Fonds, Basel.

Les originaux de ce livre prêts à la reproduction  
ont été fournis par l'auteur

© 1996 by Universitätsverlag Freiburg Schweiz  
Vandenhoeck & Ruprecht Göttingen

Imprimerie Saint-Paul Fribourg Suisse

ISBN 3-7278-1054-8 (Editions Universitaires)  
ISBN 3-525-53783-2 (Vandenhoeck & Ruprecht)

Digitalisat erstellt durch Flurin Baumgartner,  
Religionswissenschaftliches Seminar, Universität Zürich

## TABLE DES MATIÈRES

Abréviations des leçons et extraits du <i>Livre de la Nuit</i> avec inscriptions	IX
Système de convention pour la copie des textes	X
Copie synoptique du <i>Livre de la Nuit</i>	1-166
Annexes I - V	167- 169
Planches I - XXI	



ABRÉVIATIONS DES LEÇONS ET EXTRAITS DU *LIVRE DE LA NUIT*  
AVEC INSCRIPTIONS <sup>1</sup>

DeB	Temple de Deir el-Bahari (Hatchepsout).
S I	Cénotaphe d'Abydos (règne de Séthi I <sup>er</sup> ).
MH	Temple de Medinet Habou (Ramsès III).
R IV	Tombe de Ramsès IV (Vallée des Rois).
R VI a	Tombe de Ramsès VI, salle du sarcophage (Vallée des Rois)
R VI b	Tombe de Ramsès VI, salles supérieures.
Os II	Tombe d'Osorkon II (Tanis).
C III	Tombe de Chéchanq III (Tanis).
Karn.	Edifice de Taharqa dans le temple de Karnak.
TT 132	Tombe thébaine de Ramose (règne de Taharqa).
TT 33 a, b	Tombe thébaine de Pétaménophis (complexe souterrain datant du règne de Psammétique I <sup>er</sup> ).
Mout.	Tombe thébaine de Moutirdis (TT 410, règne de Psammétique I <sup>er</sup> ).
Roda	Blocs réutilisés lors de la construction du nilomètre de Roda (vraisemblablement XXVI <sup>e</sup> dynastie).
CG 29305	Sarcophage de <i>dd hr</i> de Saqqara (Musée du Caire).
JE 48446	Sarcophage d' <i>nh hrw</i> de Sebennytyos (Musée du Caire).
JE 48447	Sarcophage de <i>šb mjn</i> de Sebennytyos (Musée du Caire).
L D 8	Sarcophage de <i>dd hr</i> de Saqqara (Musée du Louvre).
L D 9	Sarcophage de <i>dd hr</i> de Saqqara (Musée du Louvre).
B 49	Sarcophage de <i>t3j hp jmw</i> (Bode-Museum, Berlin).
V 5	Sarcophage d' <i>jnj hrt nht</i> (Vienne).
CG 29792 (=JE 48861)	Sarcophage de béliet de Mendès (Musée du Caire).

<sup>1</sup> Pour les leçons ou extraits du *LdN* sans inscriptions, voir le chapitre I du premier volume.

## SYSTÈME DE CONVENTION POUR LA COPIE DES TEXTES



Lacunes.



Lacunes dont il est difficile de déterminer la longueur.



Restitution d'un signe ou d'une partie de signe, d'après les traces conservées.



Passage, signe(s) restitués ou copiés d'après d'anciens relevés.

tr.

Traces d'un signe.









































































DeB                      S I                      MH                      R IV                      R VI a                      R VI b                      Karn.                      Mout.



























































































TEXTE DE LA DEUXIÈME HEURE

DeB	SI	MH	R IV	R VI a	R VI b	Karn.	Mout.
1- 	1- 	1- 	1- 	1- 	1- 	1- 	
							
							
2- 		2- 					
							
							
3- 							
							
							
							

DeB	S I	MH	R IV	R VI a	R VI b	Karn.	Mout.
	<sup>2-</sup> 		<sup>3-</sup> 		<sup>2-</sup> 		
		<sup>4-</sup> 	<sup>sic</sup> 				
							
							
							
							
							
							
							
							
							
							
							
							
							
							
							
							
							
							



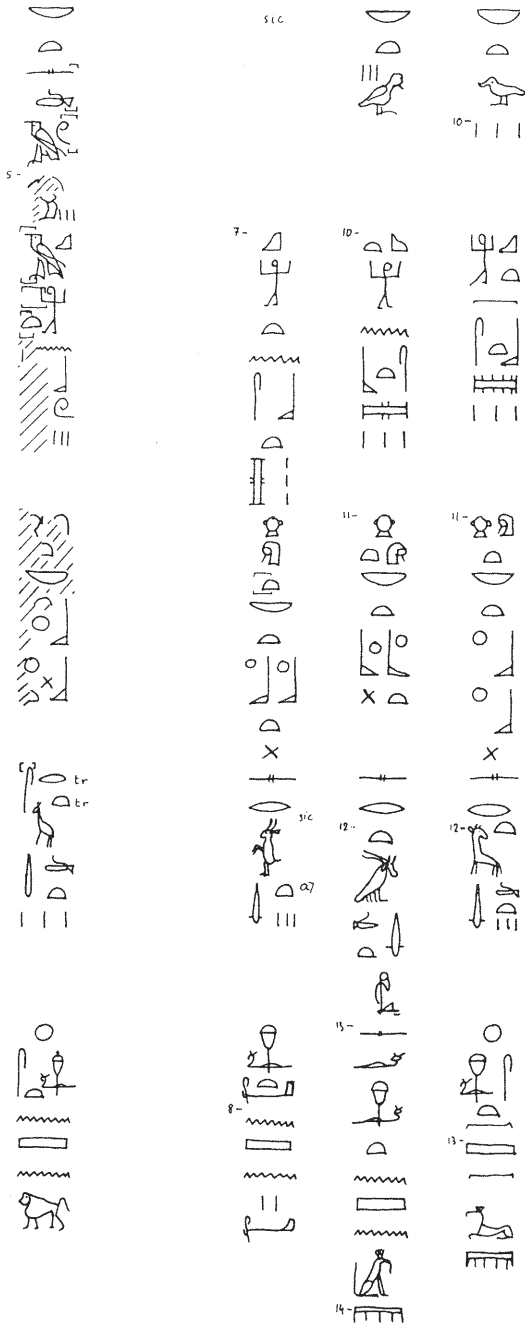
DeB	SI	MH	R IV	R VI a	R VI b	Karn.	Mout.
 	     	     	     	     	     		
   	         	         	         	         	         		

a)  signe traces noires (?)  
fond bleu

b) Traces d'une première phase corrigée ultérieurement :



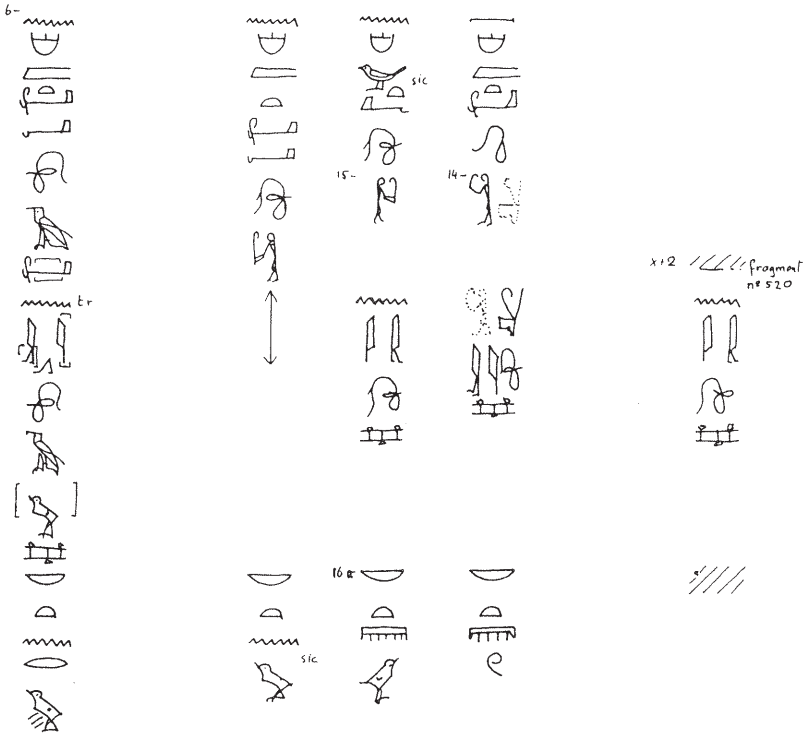
DeB S I MH R IV R VI a R VI b Karn. Mout.



a) Traces d'une première phase corrigée ultérieurement :



DeB                      S I                      MH                      R IV                      R VI a                      R VI b                      Karn.                      Mout.

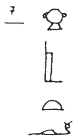








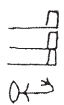
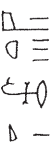




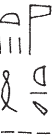









ZONE SUPÉRIEURE  
LE CORTÈGE DE DIVINITÉS

S I	R IV	R VI a	R VI b	C III
1 	a7 		1. 	
2 	a7 			
3 	a7 			
4 	b7 			
5 	a7 			
6 	a7 			

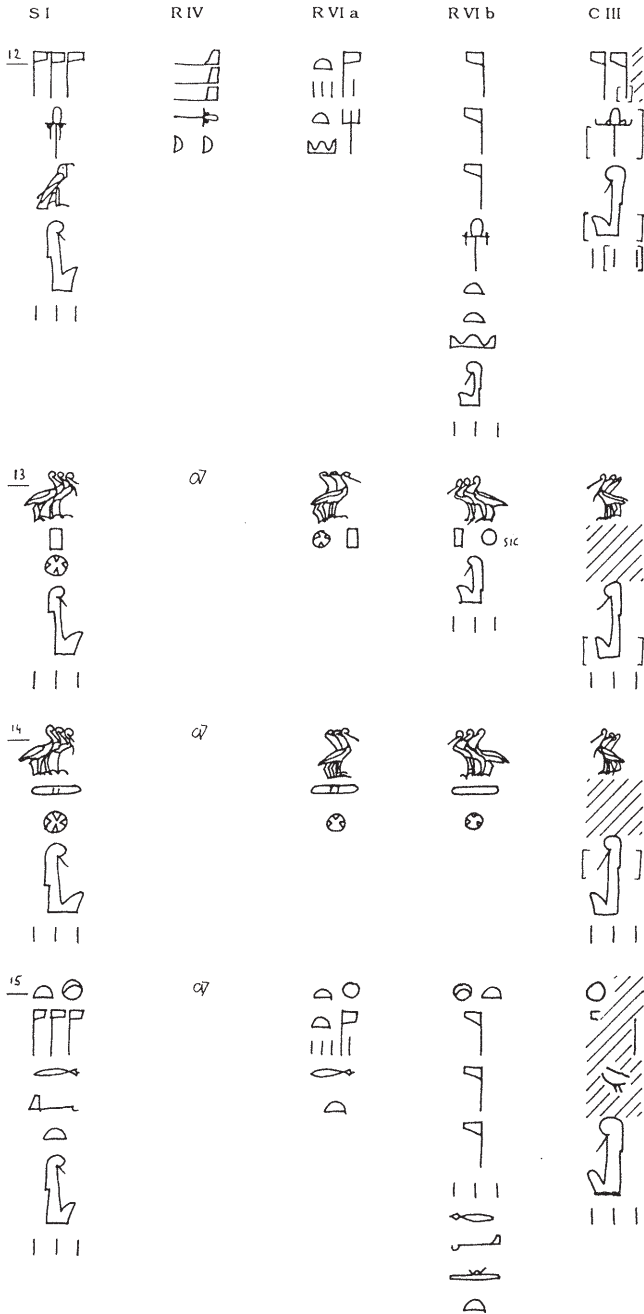
a) Anonyme.

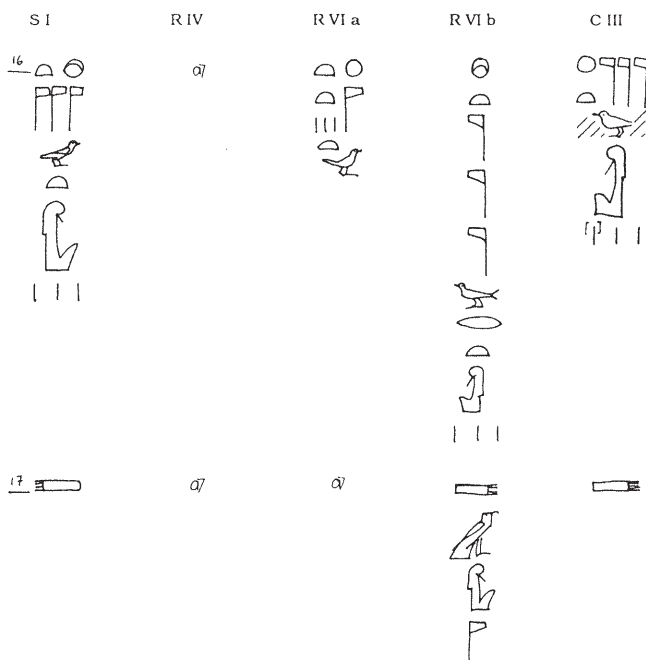
b) Figure absente de cette version.

S I	R IV	R VI a	R VI b	C III
<p>7</p> 	<p>q7</p>			
<p>8</p> 	<p>q7</p>			
<p>9</p> 				
<p>10</p> 				
<p>11</p> 				

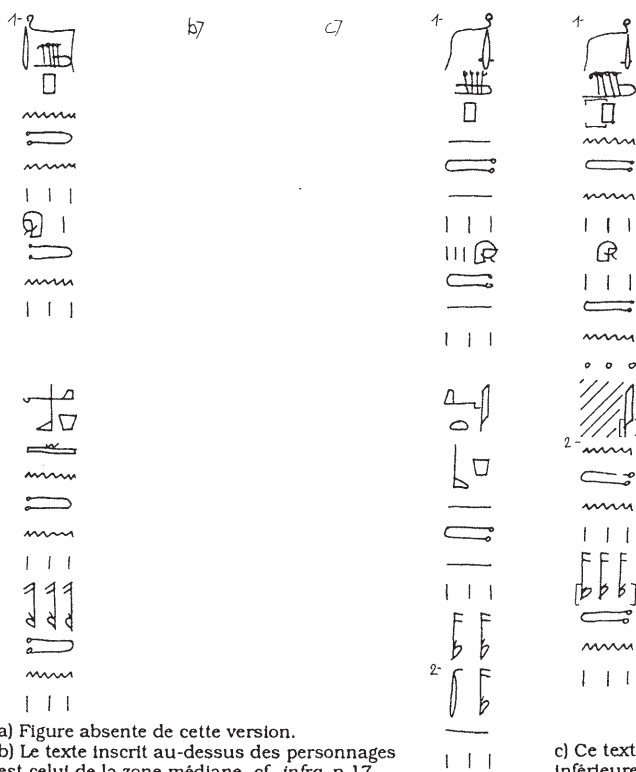
a) Figure absente de cette version.

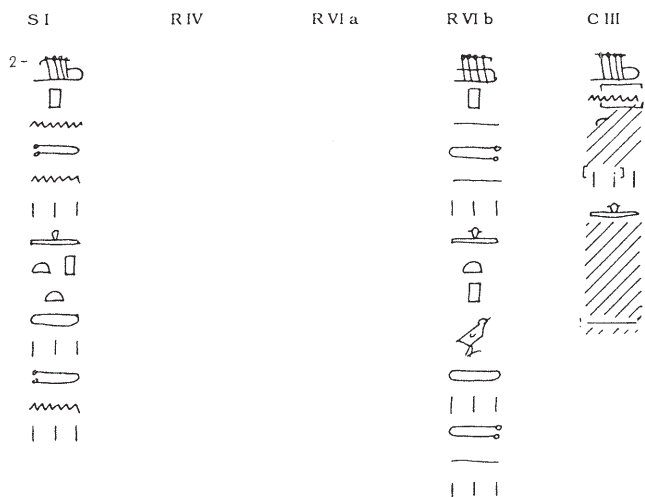






## LE TEXTE DE SIA





S I

R IV

R VI a

R VI b

C III

## DISCOURS DU ROI



S I

R IV

R VI a

R VI b

C III



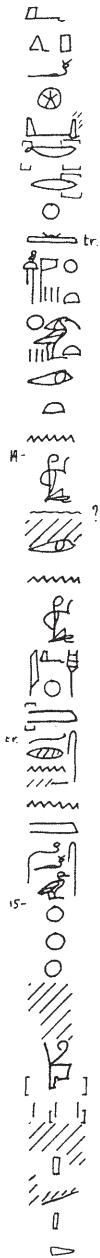
S I

R IV

R VI a

R VI b

C III



S I

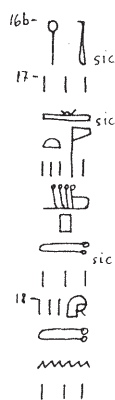
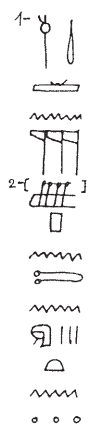
R IV

R VI a

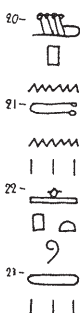
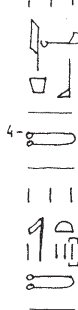
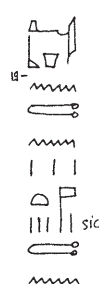
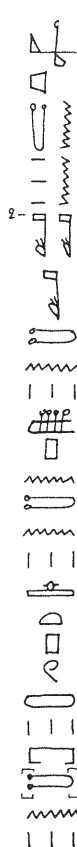
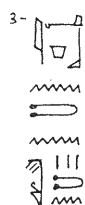
R VI b

C III

TEXTE DE SIA



SIC



S I

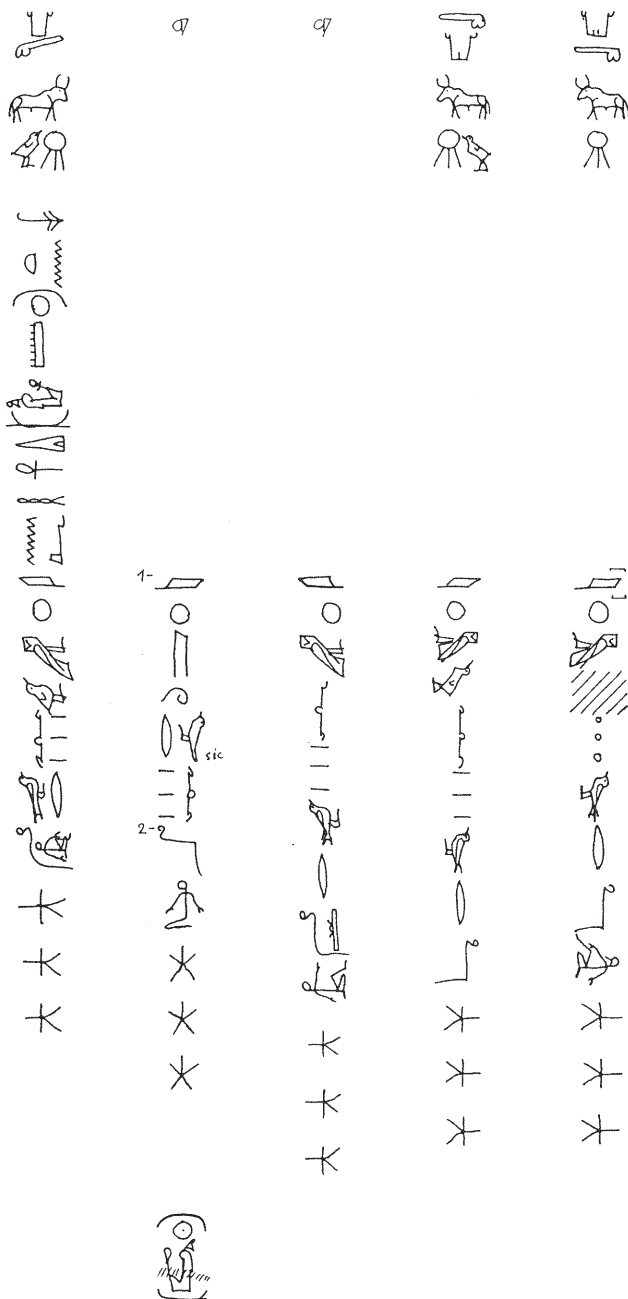
R IV

R VI a

R VI b

C III

## GUIDE ET HALEURS





S I

R IV

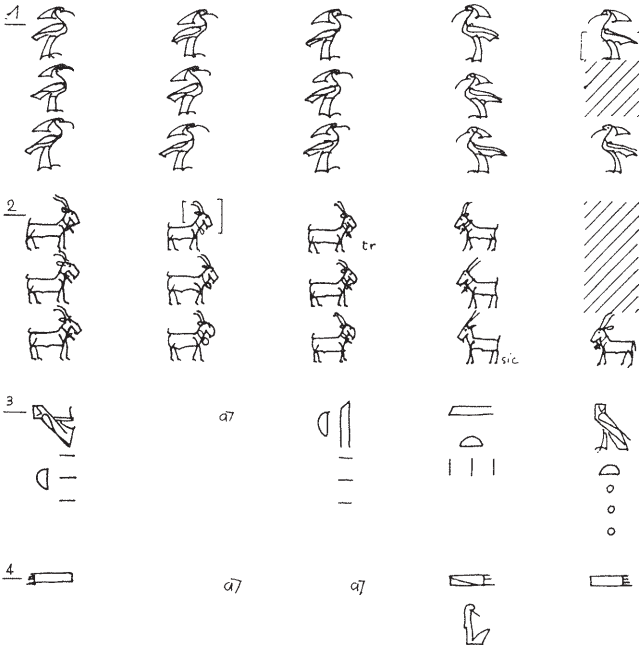
R VI a

R VI b

C III



ZONE INFÉRIEURE  
PREMIER GROUPE



a) Anonyme.

S I

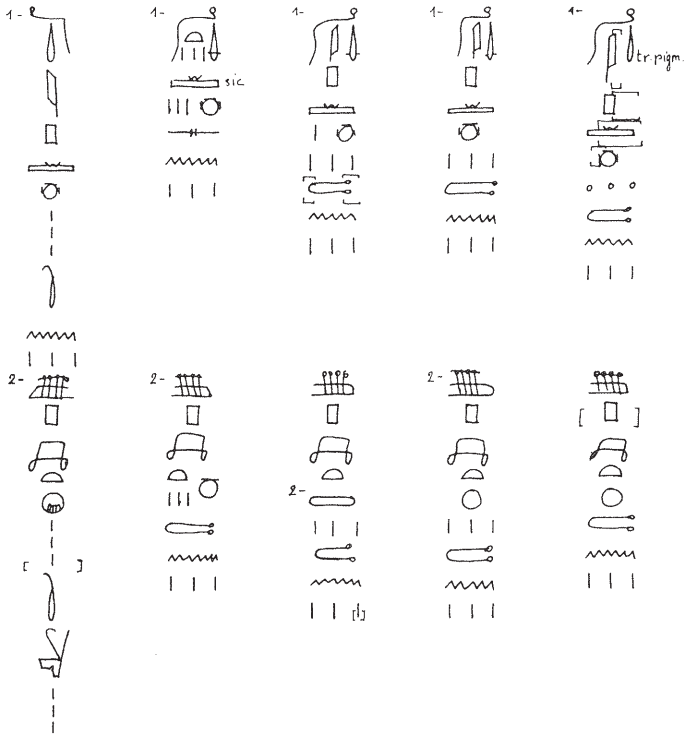
R IV

R VI a

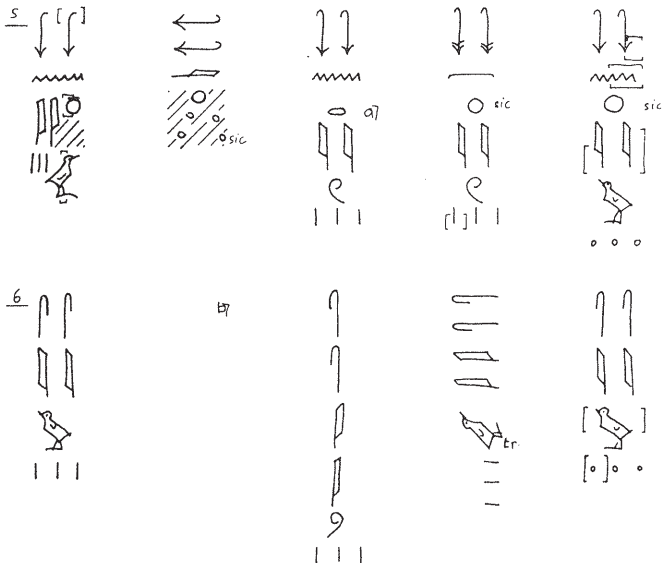
R VI b

C III

## TEXTE DE SIA

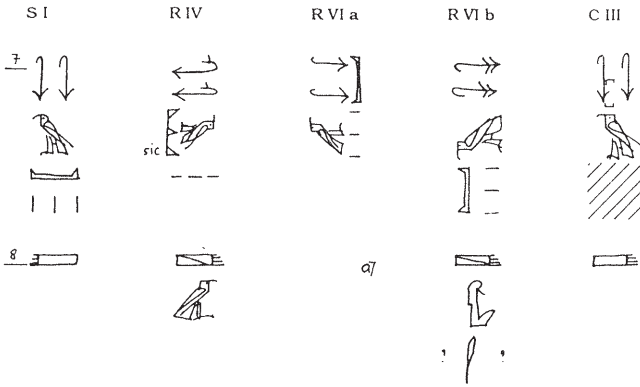


## DEUXIÈME GROUPE

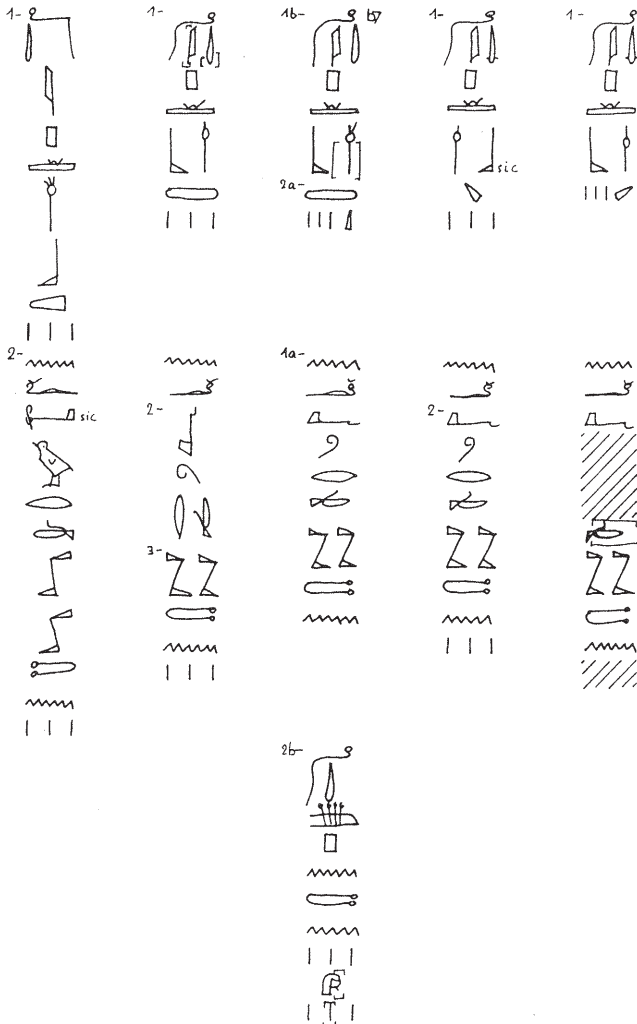


a) Pour le bol nw vraisemblablement.

b) Anonyme.




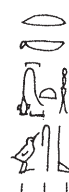
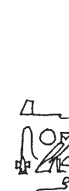



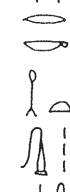
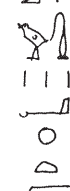


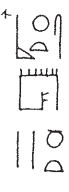
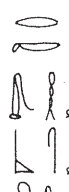



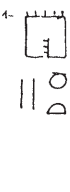
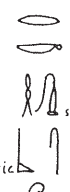



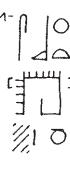
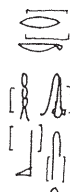
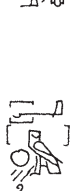


TEXTE DE SIA



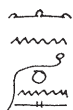
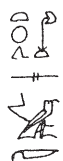


## TROISIÈME HEURE

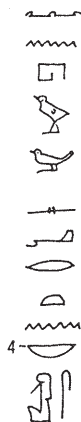
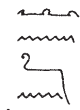
## TEXTES DE LA DEUXIÈME PORTE ET DE LA TROISIÈME HEURE

S I	R IV	R VI a	R VI b	C III
<sup>1-</sup>     	<sup>1-</sup>     	<sup>1-</sup>     	<sup>1-</sup>     	<sup>1-</sup>     

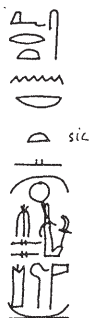
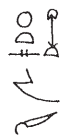
S I



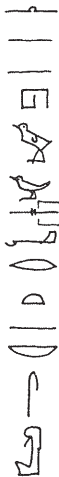
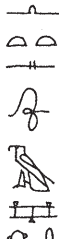
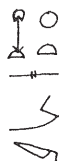
R IV



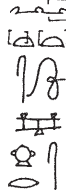
R VI a



R VI b



C III



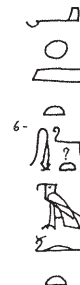
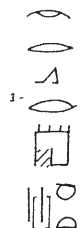
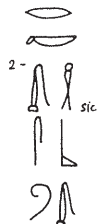
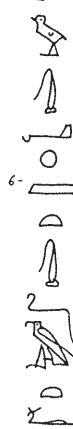
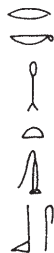
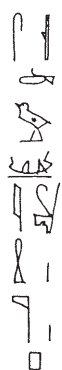
S I

R IV

R VI a

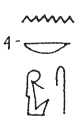
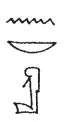


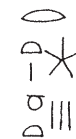







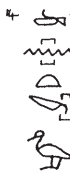



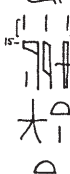





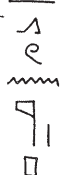

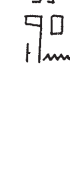



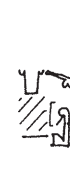




R VI b

C III



S I	R IV	R VI a	R VI b	C III



S I	R IV	R VI a	R VI b	C III
				
				
				
				
				
				
				
				

S I

R IV

R VI a

R VI b

C III

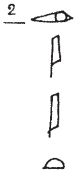


ZONE SUPÉRIEURE

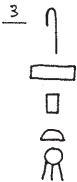
LE CORTÈGE DE DIVINITÉS



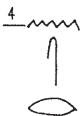
q7



q7



q7



q7



S I	R IV	R VI a	R VI b	C III
5 	a7 			
6 	b7 	sic 	sic 	sic 
7 	c7 			
8 	c7 		tr. 	sic 
9 	c7 			
10 	c7 			
11 	d7 		tr. 	

a) Anonyme.

b) Un personnage anonyme coiffé du disque solaire à uræus (le roi), remplace (?) ce dieu.

c) Uniquement le nom.

d) Cinq divinités avec un nom collectif lacunaire, cf. *infra*, p.31.

S I	R IV	R VI a	R VI b	C III
<p><sup>12</sup></p>				
<p><sup>13</sup></p>				
<p><sup>14</sup></p>				
<p><sup>15</sup></p>				
<p><sup>16</sup></p>				
<p><sup>17</sup></p>				
<p><sup>18</sup></p>				



S I

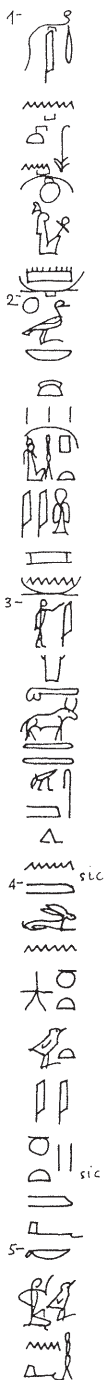
R IV

R VI a

R VI b

C III

## DISCOURS DU ROI



S I


R IV

R VI a

R VI b

C III



S I	R IV	R VI a	R VI b	C III
				
13-				
14-				
15-				
16-				



S I

R IV

R VI a

R VI b

C III

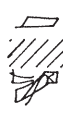
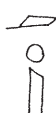
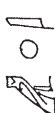
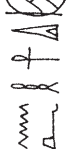


## GUIDE ET HALEURS



a7

b7



a) Anonyme.

b) Le nom du guide inscrit dans le texte de l'heure, cf. *supra*, p.27 se trouve exactement au-dessus de la représentation du guide de la zone médiane.

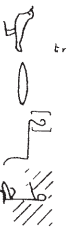
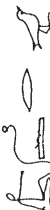
S I

R IV

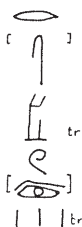
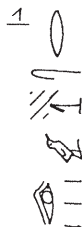
R VI a

R VI b

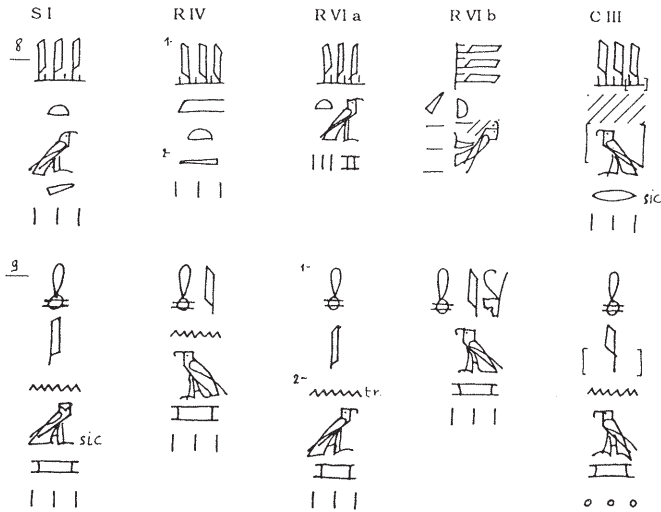
C III



ZONE INFÉRIEURE



S I	R IV	R VI a	R VI b	C III
<p>2</p>				
<p>3</p>				
<p>4+</p>	<p>sic</p>			
<p>5</p>				
<p>6</p>		<p>tr.</p>		
<p>7</p>				



## QUATRIÈME HEURE

## TEXTES DE LA TROISIÈME PORTE ET DE LA QUATRIÈME HEURE

SI	RIV	RVI a	RVI b	C III	Mout.
             	             	             	             	             	             

a) Première colonne des fragments n° 520, 521.

b) Première colonne du troisième fragment, emplacement probable.

c) Deuxième colonne des fragments n° 520, 521.



S I	R IV	R VI a	R VI b	C III	Mout.

S I	R IV	R VI a	R VI b	C III	Mout.



S I

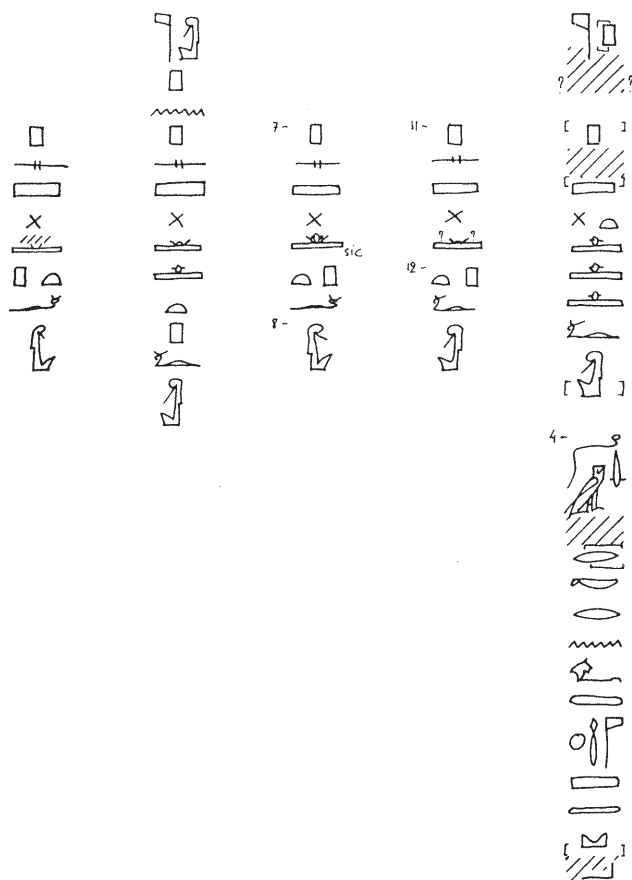
R IV

R VI a

R VI b

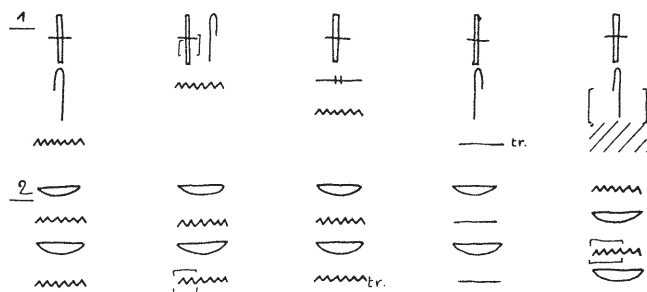
C III

Mout.

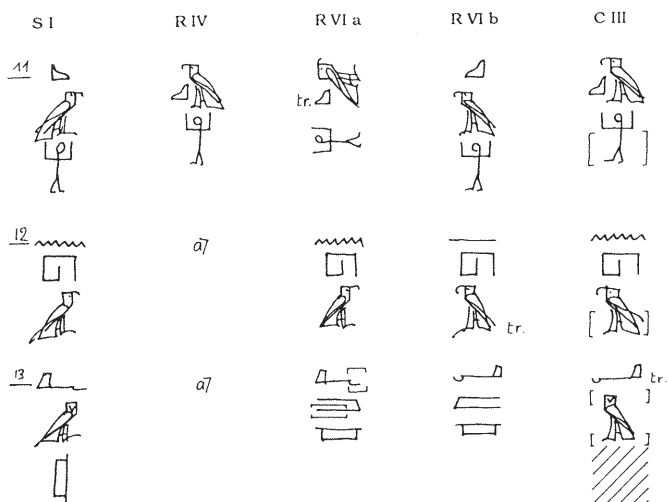


ZONE SUPÉRIEURE

LE CORTÈGE DE DIVINITÉS



S I	R IV	R VI a	R VI b	C III
3				
4				
5				
6	a7			
7	a7			
8				
9				
10				



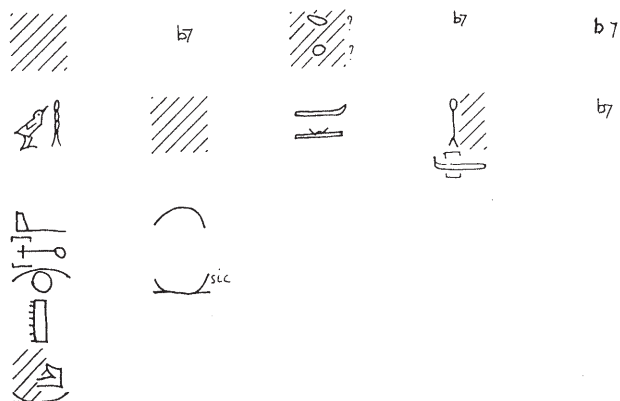
ZONE MÉDIANE

ÉQUIPAGE ET PASSAGERS DE LA BARQUE



SERPENT (anonyme)

MAÂT (anonyme)



a) Figure omise dans cette leçon.  
b) Anonyme.

S I

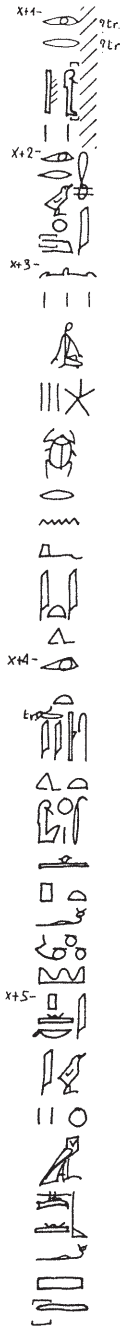
R IV

R VI a

R VI b

C III

DISCOURS DU ROI



S I	R IV	R VI a	R VI b	C III
x +6				

GUIDE ET HALEURS

				<

S I



R IV



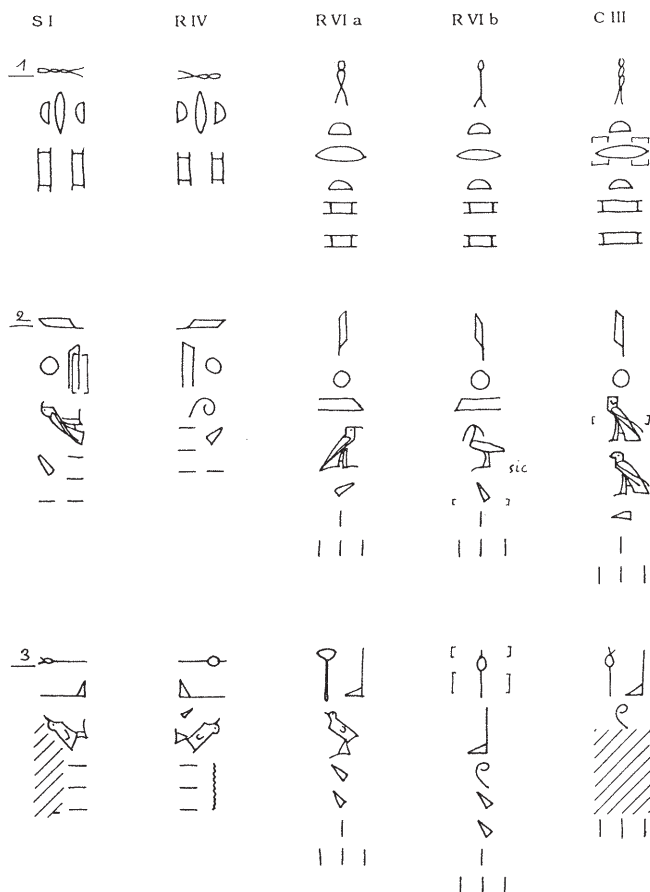
R VI a

R VI b

C III



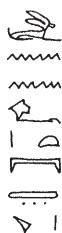
## ZONE INFÉRIEURE



4 Figures anonymes à tête de silure.

5 Figures anonymes à tête de silure.

## CONCLUSION DE LA VERSION DE R IV



S I

R IV

R VI a

R VI b






























































































C III





## CINQUIÈME HEURE

## TEXTES DE LA QUATRIÈME PORTE ET DE LA CINQUIÈME HEURE

S I	R VI a	R VI b	C III
1- 			97
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			

a) Texte omis.

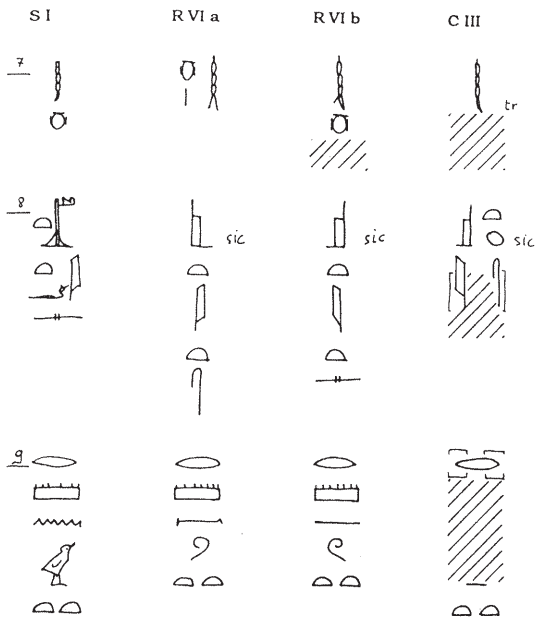
b) Le premier signe à droite était initialement un *j* qui fut corrigé ultérieurement en *b*.





## LE CORTÈGE DE DIVINITÉS

S I	R VI a	R VI b	C III
1			
2			
3			
4			
5			
6			



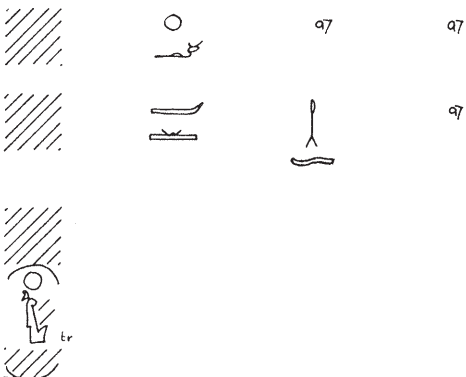
## ZONE MÉDIANE

## ÉQUIPAGE ET PASSAGERS DE LA BARQUE SOLAIRE























SERPENT (anonyme)

MAÂT (anonyme)



## DISCOURS DU ROI

S I	R VI a	R VI b	C III
1- 			
2- 			
3- 			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			

a) Cinq cadrats détruits dans la première colonne.

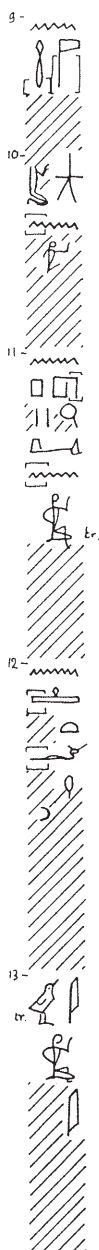
b) Quatre cadrats détruits avant les traces du cartouche dans la deuxième colonne.

S I













































































R VI a

R VI b

C III



## GUIDE ET HALEURS

S I	R VI a	R VI b	C III
 		 	 
              	              	              	              
        			

- a) Le texte avec le nom du guide provient du deuxième registre de haleurs.  
 b) Figure omise.  
 c) Texte du premier registre de haleurs.



S I

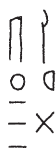
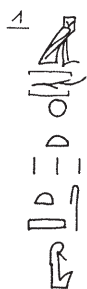
R VI a

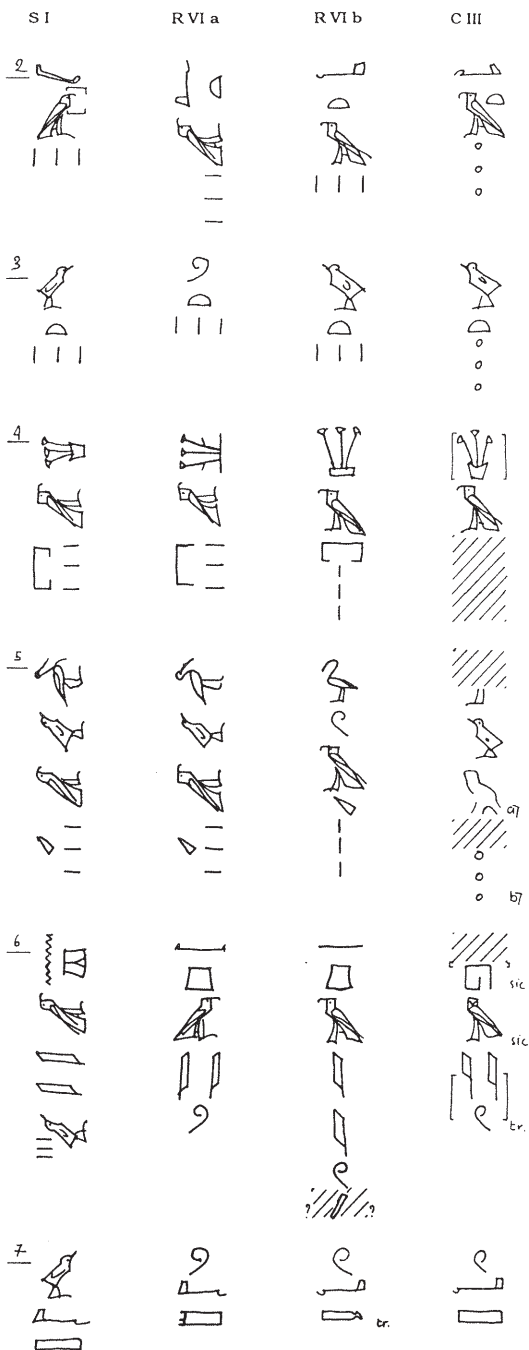
R VI b

C III



## ZONE INFÉRIEURE





a) Le mortier s'étant détaché de la paroi, seules sont visibles les très légères traces du ciseau dans la pierre.

b) Le mortier dans lequel furent gravés les trois points a disparu entre 1989 et novembre 1992.

S I



R VI a



R VI b



C III





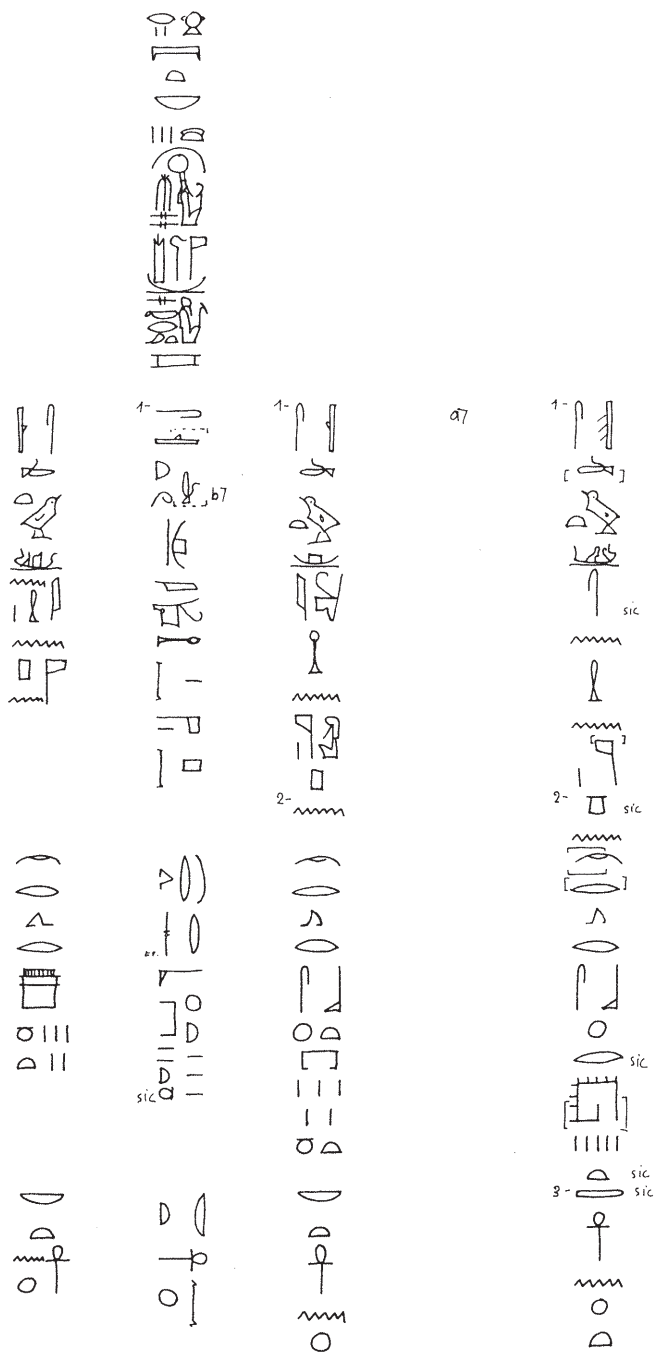
S I

R VI a

R VI b

Os II

C III













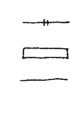
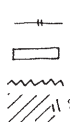
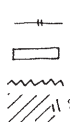










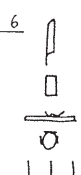






a) Texte omis dans cette leçon.


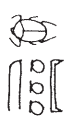
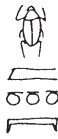


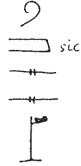



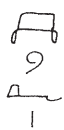
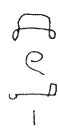

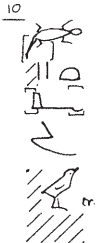



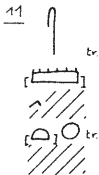

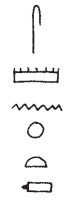

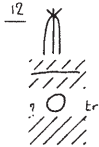



b) Relevé d'A. PIANKOFF, l'état de conservation actuel ne permet pas de déterminer l'orientation des signes.

S I	R VI a	R VI b	Os II	C III
		<sup>3-</sup>		
				<sup>4-</sup>
	<sup>2-</sup>	<sup>4-</sup>		
<sup>2-</sup>		<sup>5-</sup>		<sup>5-</sup>

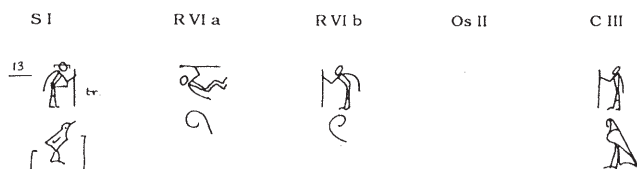
ZONE SUPÉRIEURE  
LE CORTÈGE DE DIVINITÉS

S I	R VI a	R VI b	Os II	C III
1 		1- 	a7 	
2 				
3 				
4 				
5 				
6 				

a) Zone supérieure omise dans cette leçon.

S I	R VI a	R VI b	Os II	C III
<sup>7</sup> 				
<sup>8</sup> 				
<sup>9</sup> 				
<sup>10</sup> 				
<sup>11</sup> 				
<sup>12</sup> 				





ZONE MÉDIANE






































ÉQUIPAGE ET PASSAGERS DE LA BARQUE



SERPENT (anonyme)

MAÂT (anonyme)



S I	R VI a	R VI b	Os II	C III
				
				
				
2- 				
				
				
				
				
				
				
				
				
				
3- 				
				
				
				
				
				
				
				
				
				
				
4- 				
				
				
				
5- 				
				
				
				
6- 				
				
				
				
				
				
				

S I


R VI a

R VI b

Os II

C III



S I	R VI a	R VI b	Os II	C III
				

GUIDE ET HALEURS

a) Le texte avec le nom du guide provient du deuxième registre de haleurs.  
b) Figure omise.

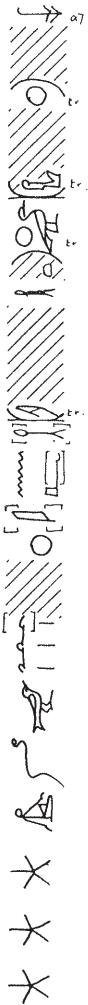
S I

R VI a

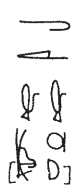
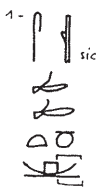
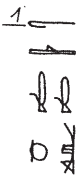
R VI b

Os II







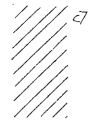


C III



ZONE INFÉRIEURE

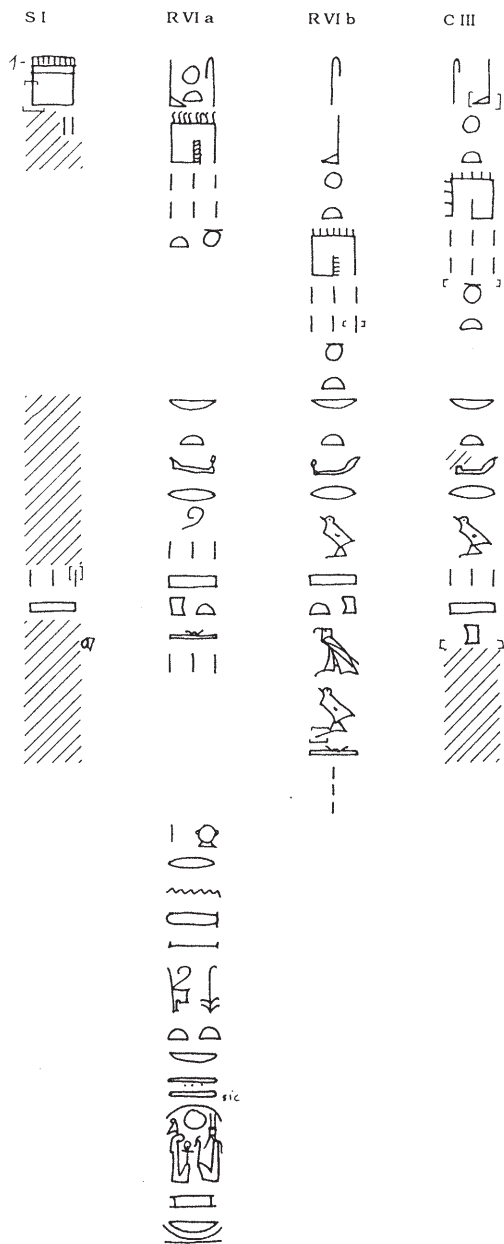


S I	R VI a	R VI b	Os II	C III

S I	R VI a	R VI b	Os II	C III
	a7	a7	b7	  
 	a7	a7		 

a) Anonyme.  
b) Personnage omis dans cette leçon.  
c) Ou anonyme.

SEPTIÈME HEURE  
TEXTES DE LA SIXIÈME PORTE ET DE LA SEPTIÈME HEURE







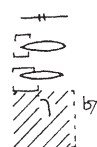
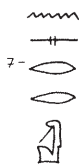
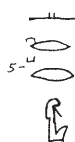
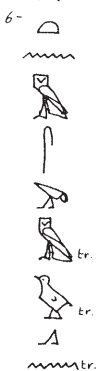
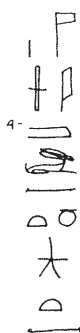


51

R VI a

R VI b

C III












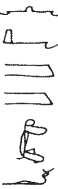



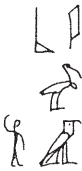




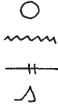
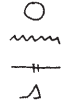


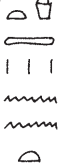



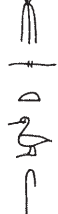

ZONE SUPÉRIEURE

## LE CORTÈGE DE DIVINITÉS



a) Cf. *supra*, p.76 note a.

b) Relevé de P.MONTET.

S I	R VI a	R VI b	C III
2' 			
3' 			
4' 			
5' 			
6' 			
7' 			
8' 			

a) Traces visibles en 1989, ayant disparu depuis lors.

S I	R VI a	R VI b	C III

ZONE MÉDIANE  
ÉQUIPAGE ET PASSAGERS DE LA BARQUE



SERPENT (anonyme)

MAÂT (anonyme)

a) Anonyme.

S I



Roi



R VI a



R VI b



C III






a7

DISCOURS DU ROI



a) Anonyme.



S I	R VI a	R VI b	C III
			
			

















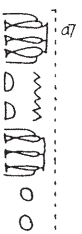

a) Texte du premier registre de haleurs.






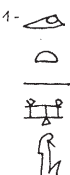


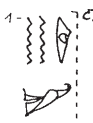
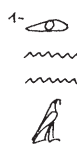
## ZONE INFÉRIURE

## SCÈNE SYMBOLIQUE DE LA RÉGÉNÉRATION

S I	R VI a	R VI b	C III	TT 33 a	TT 33 b
1 					
L'ORANT					
b7 	b7 	b7 	b7 		
2 	b7 	b7 	b7 		

HORUS

## DISCOURS D'HORUS

1- 	1- 	1- 	1- 	1- 	1- 
---	---	---	---	---	---

a) Relevé d'A.PIANKOFF, sans précision quant à la provenance (TT 33 a ou b ?).

b) Anonyme.

c) Relevé d'A.PIANKOFF précisant la provenance de TT 33 a.

## ZONE INFÉRIEURE

## SCÈNE SYMBOLIQUE DE LA RÉGÉNÉRATION

CG 29305

JE 48446

JE 48447

B 49

V 5

1

a7



b7



L'ORANT

c7

d7

e7



f7



tr.

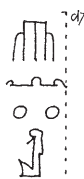
2

c7

d7

e7

HORUS

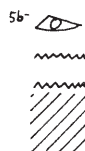


f7



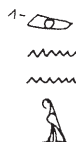
slc

## DISCOURS D'HORUS

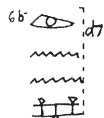


5b-

a7

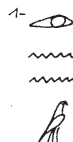


1-



6b-

d7



1-

a) Version inachevée, sans aucune inscription.

b) Inscription omise.

c) Anonyme.

d) D'après le relevé de J.DÜMICHEN avec les ajouts et corrections d'A.PIANKOFF (texte collationné *in situ*). Nous avons conservé l'orientation des signes de J.DÜMICHEN, bien que sa copie soit inversée, car le texte est transposé en lignes dans la publication d'A.PIANKOFF.

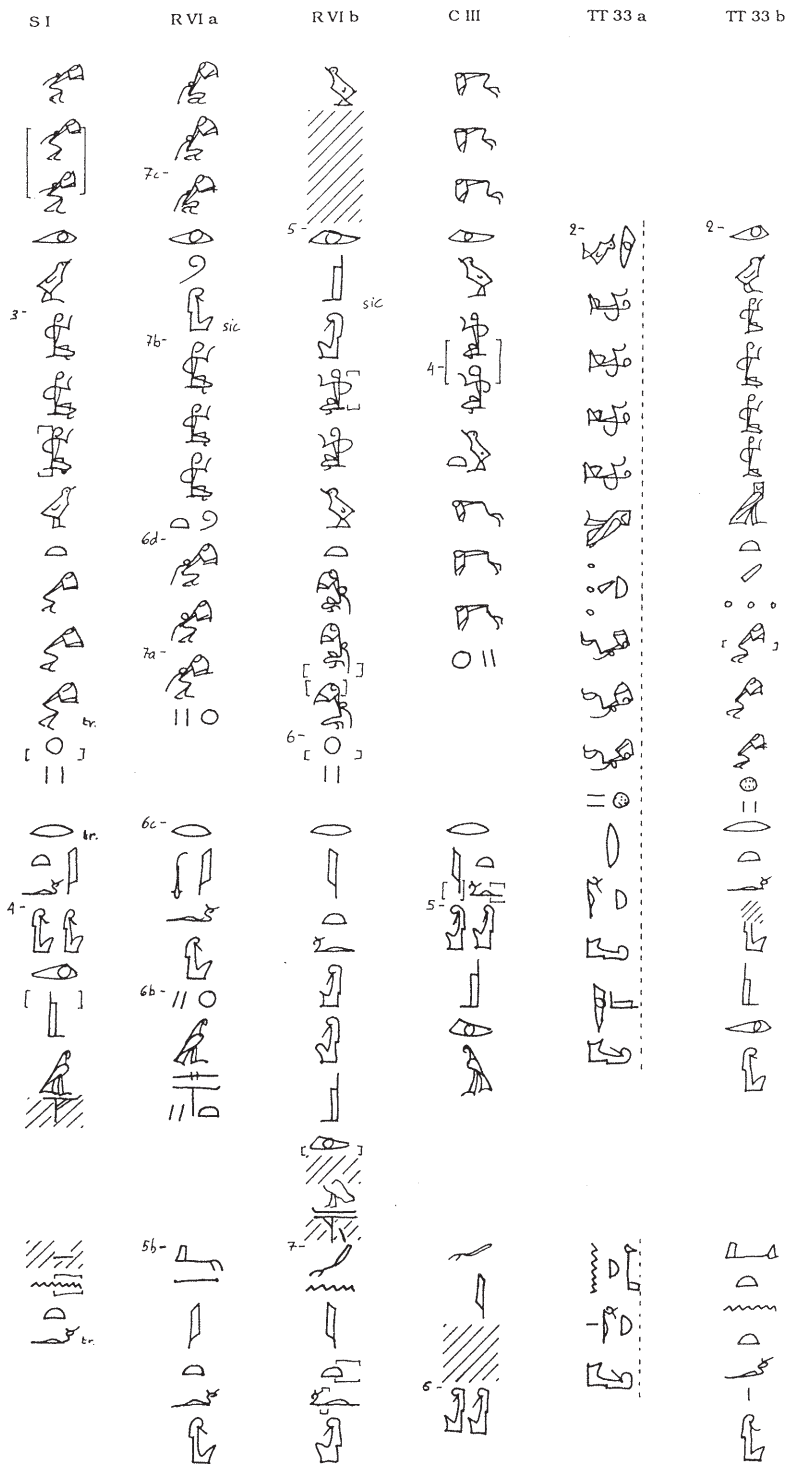
S I	RVI a	RVI b	C III	TT 33 a	TT 33 b

a) Détruit sur environ huit cadrats jusqu'à la trace du déterminatif de sšd.

CG 29305	JE 48446	JE 48447	B 49	V 5
<p>6-</p>				
<p>tr.</p>				
<p>4-</p>		<p>2-</p>	<p>5 b-</p>	<p>2-</p>

a) Lacune sur quatre cadrats avec au centre, une profonde fissure n'ayant pas été colmatée avant la gravure des textes, de sorte que les inscriptions sont détruites au plus sur deux cadrats (selon la disposition de l'oiseau, du  $h$  et du rouleau de papyrus).

b) Relevé d'A. PIANKOFF :



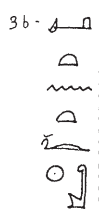
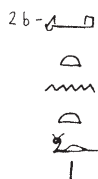
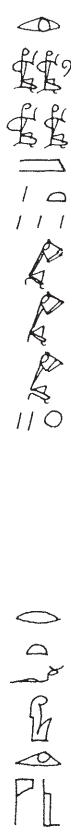
CG 29305

JE 48446

JE 48447

B 49

V 5



a) Fissure n'ayant pas été colmatée avant la gravure, aucun signe n'est détruit.

S I

RVI a

RVI b

C III

TT 33 a

TT 33 b





CG 29305

JE 48446







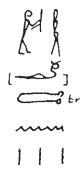
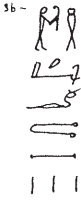
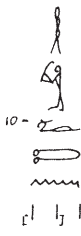
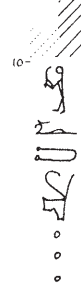






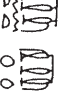
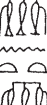






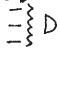



JE 48447

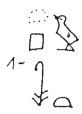


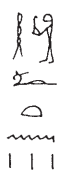
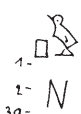

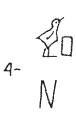


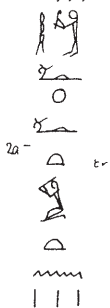



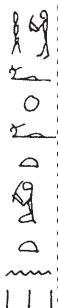


B 49

V 5



a) Cf. *supra*, p.88 note a.  
b) Correction d'A.PIANKOFF apportée au relevé de J.DÜMICHEN.

S I	R VI a	R VI b	C III	TT 33 a	TT 33 b
					
					
					
					
					
					
					
					
					
					

CG 29305	JE 48446	JE 48447	B 49	V 5
<div>1- </div> <div></div>	<div>4- </div> <div></div>	<div>1- </div> <div>3a- </div>	<div>4- </div> <div></div>	
<div></div> <div>2a- </div>	<div></div> <div></div>	<div></div> <div></div>	<div></div> <div></div>	

S I                      R VI a                      R VI b                      C III                      TT 33 a                      TT 33 b

LES DIFFÉRENTES ETHNIES

3					
4					
5					
6					

a) Aucun document ou relevé pour TT 33 a.

CG 29305

JE 48446

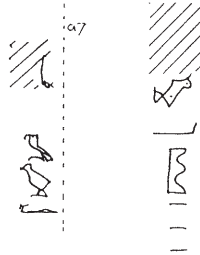
JE 48447

B 49

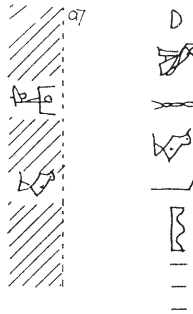
V 5

LES DIFFÉRENTES ETHNIES

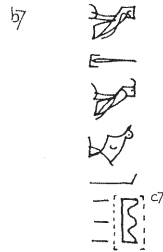
3



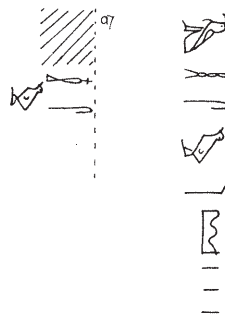
4



5



6



a) Relevé de J.DÜMICHEN, *Grabpalast III*, pl.XVI.

b) Aucun nom dans la publication de J.DÜMICHEN.

c) Signe copié par E.v.BERGMAN, *RecTrav XII*, 1892, p.9.

	S I	R VI a	R VI b	C III	TT 33 a	TT 33 b
7					a7	
8					a7	

a) Aucun document ou relevé pour TT 33 a.

CG 29305

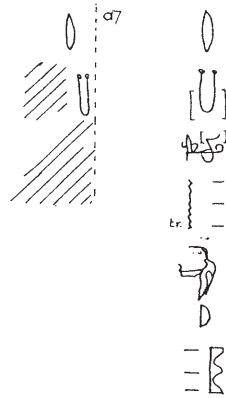
JE 48446

JE 48447

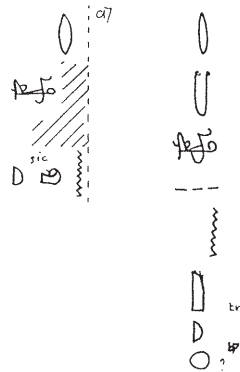
B 49

V 5

7































































































































































































8



a) Relevé de J.DUMICHEN.

b) E.V.BERGMAN, *RecTrav* XII, 1892, p.9 copia le signe de la ville dont on ne distingue pas les détails sur le cliché à notre disposition.

HUITIÈME HEURE  
TEXTES DE LA SEPTIÈME PORTE ET DE LA HUITIÈME HEURE

S I	R VI a	R VI b	C III
4-      tr.	    	4-      	                                 
                           	                           	                           	                           
             	             	             	

a) Restituer le visage et un trait d'idéogramme (trace).

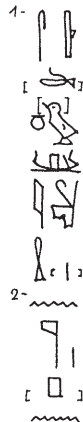
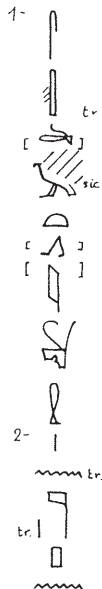
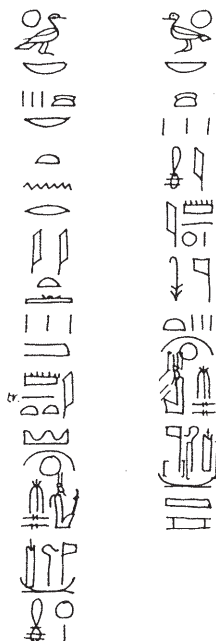


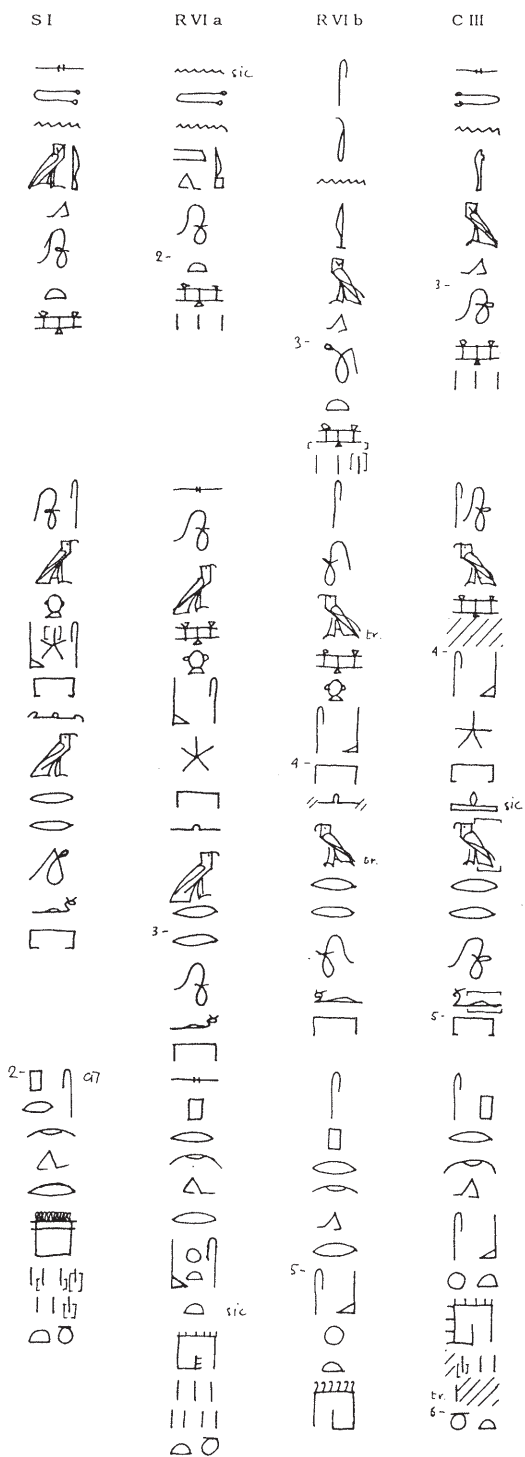
S I

RVI a

RVI b

C III









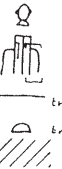

a) Les trois premiers signes sont inachevés.

S I	R VI a	R VI b	C III
		     O	
	<sup>a</sup>		

SI	RVI a	RVI b	C III

ZONE SUPÉRIEURE  
LE CORTÈGE DE DIVINITÉS

<u>1</u> a7			
<u>2</u>			
<u>3</u>			

S I	R VI a	R VI b	C III
4 a7			
5			

ROI ANONYME b)

ZONE MÉDIANE

ÉQUIPAGE ET PASSAGERS DE LA BARQUE




c7			d7
----	---	---	----

SERPENT (anonyme)

MAÂT (anonyme)

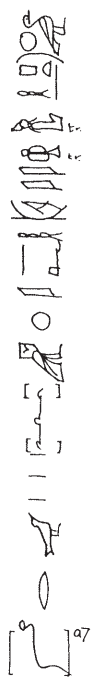
c7	d7		d7
c7			d7

GUIDE ET HALEURS

			
---	---	---	---

- a) Anonyme (zone partiellement inachevée).
- b) Uniquement dans S I.
- c) Inachevé.
- d) Anonyme.
- e) Inachevé. Texte du registre supérieur de haleurs.
- f) Figure omise.

S I



R VI a



R VI b



C III





## ZONE INFÉRIEURE

## LE SERPENT

S I                      R VI a                      R VI b                      C III                      TT 33 a                      TT 33 b

a7

b7

b7

b7

c7



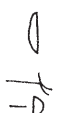
## LES TÊTES HUMAINES ET ANIMALES

1

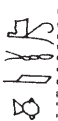
a7

2

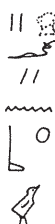
a7

3

a7

4

a7



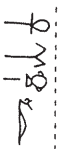
e7

5

a7

p7

p7



- a) Inachevé.  
 b) Figure omise.  
 c) Aucune description.  
 d) Relevé d'A.PIANKOFF.  
 e) Aucun relevé d'A.PIANKOFF.  
 f) Anonyme.



## ZONE INFÉRIEURE

## LE SERPENT

CG 29305

JE 48446

JE 48447

B 49

L D 9

blocs de Roda

 tr

a7

a7

b7

b7

a7



## LES TÊTES HUMAINES ET ANIMALES

1

b7

b7

2

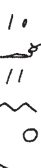
b7

b7

3

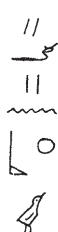
b7

b7

4

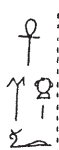
b7

b7

5

b7

b7



a) Figure omise.

b) Anonyme.

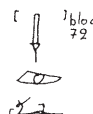

c) Relevé de J.DÜMICHEN.

S 1	R VI a	R VI b	C III	TT 33 a	TT 33 b
<u>6</u> a7					
<u>7</u> a7					
<u>8</u> a7					
<u>9</u> a7					
<u>10</u> a7					

## LES DIVINITÉS DERRIÈRE OSIRIS

<u>11</u> a7					
--------------	--	--	--	--	--








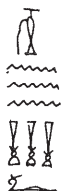





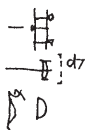




- a) Inachevé.  
 b) Aucun relevé d'A.PIANKOFF.  
 c) Anonyme.

CG 29305	JE 48446	JE 48447	B 49	LD 9	blocs de Roda
6 a7	a7	a7			
7  tr tr tr	a7	a7	1-  2- 	 	
8  sic tr tr tr	a7	a7	1-  2-  3- 	  	
9  tr  	a7	a7	  	  	
10  tr  tr	a7	a7	  	  	
11 	a7	a7			

1 Bloc  
Dx ss.ev  
22

LES DIVINITÉS DERRIÈRE OSIRIS

11 	a7	a7		
---	----	----	---	---

S I	R VI a	R VI b	C III	TT 33 a	TT 33 b
<u>12</u> a7			b7	c7	
<u>13</u> a7			b7	c7	
<u>14</u> a7			b7	c7	
<u>15</u> a7			b7	c7	
LA SCÈNE MÉDIANE					
OSIRIS					
<u>16</u> a7	b7	b7	b7	e7	
<u>17</u> a7				e7	
LE DAMNÉ					
<u>18</u> a7	b7	b7	b7	c7	

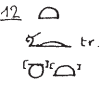


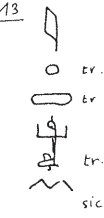
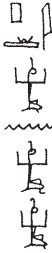
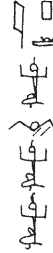







a) Inachevé.

b) Anonyme.

c) Aucun relevé d'A.PIANKOFF.





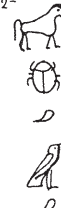

d) Relevé d'A.PIANKOFF. Signe illisible de nos jours.

e) Figure détruite d'après A.PIANKOFF.

CG 29305	JE 48446	JE 48447	B 49	LD 9	blocs de Roda
<p>12 </p>	a7	a7	<p></p>	<p></p>	
<p>13 </p>	a7	a7	<p></p>	<p></p>	<p> bloc 66</p>
<p>14 </p>	a7	a7	<p></p>	<p></p>	
<p>15 </p>	a7	a7	<p></p>	<p></p>	

LA SCÈNE MÉDIANE

OSIRIS

16 a7	a7	a7	a7	a7	
<p>17 </p>	a7	a7	<p>1- </p> <p>2- </p>	<p>1- </p> <p>2- </p>	<p> bloc 107 bloc 88 bloc 102 bloc 88</p>

LE DAMNÉ

18 1- 	a7	a7	1- 	a7	
---	----	----	--	----	--

a) Anonyme.

S I

R VI a

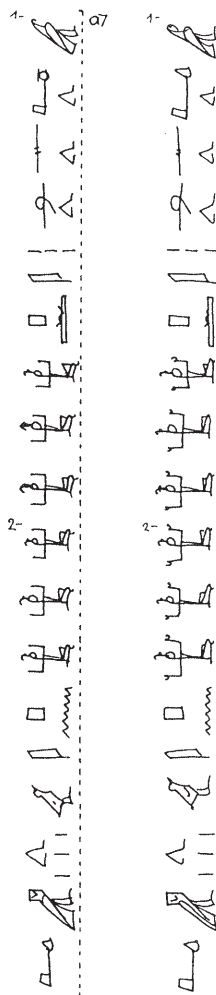
R VI b

C III

TT 33 a

TT 33 b

## TEXTE DE LA SCÈNE



CG 29305

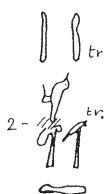
JE 48446

JE 48447

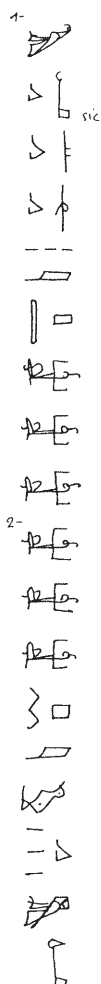
B 49

L D 9

blocs de Roda

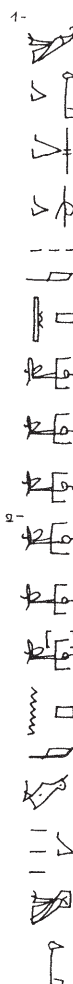
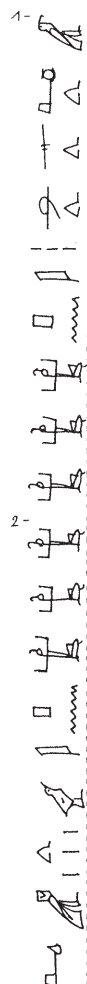


TEXTE DE LA SCÈNE

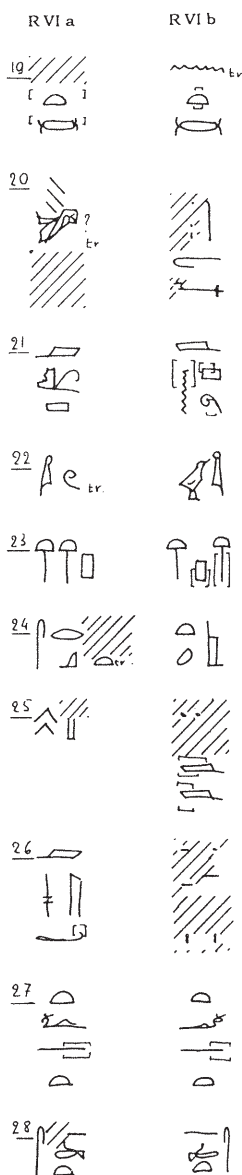


a7

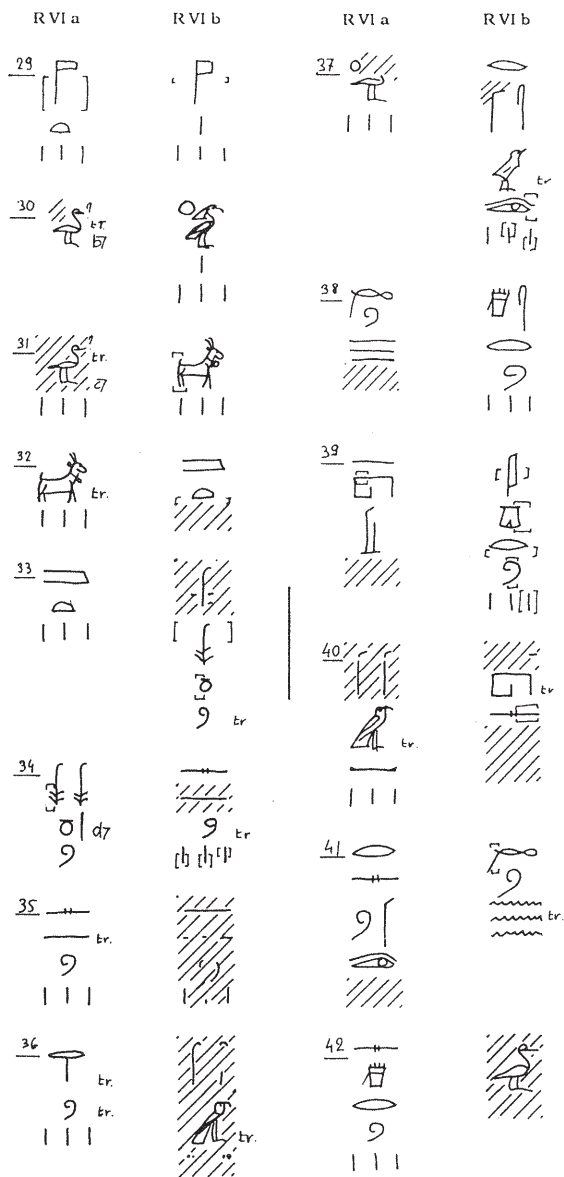
a7



## LES DIVINITÉS EN FACE D'OSIRIS (a)



## LES CATÉGORIES DE DÉFUNTS (a)



a) Zone inachevée dans S I; personnages anonymes dans C III.

b) A. PIANKOFF releva un ibis à aigrette.

c) A. Piankoff releva une cigogne.

d) Traces d'un j.



RVI a

RVI b



44














































































45







S I	R VI a	R VI b	C III
			
4b-			
10-			
11-			
12a-			
6b-			
7-			
8-			
9a-			
5-			
6a-			
2-			
3-			
1b-			
5-			
6b-			
7-			
8-			
9a-			
5-			
6a-			
2-			
3-			
1b-			
5-			

a) Restituer :



b) Lacune de deux cadrats et demi.

c) Restituer :

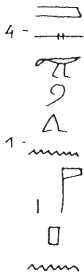


d) Relevé de P. MONTET.

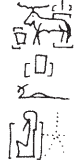
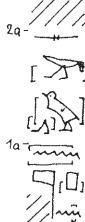
S I



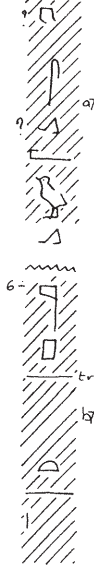
RVI a



RVI b

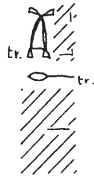
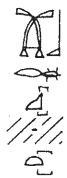
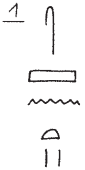


C III

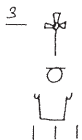
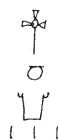
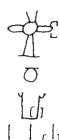

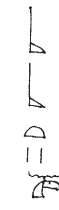

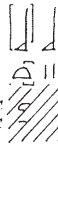













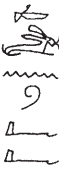
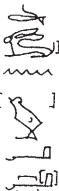
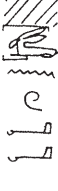


## ZONE SUPÉRIEURE

## LE CORTÈGE DE DIVINITÉS

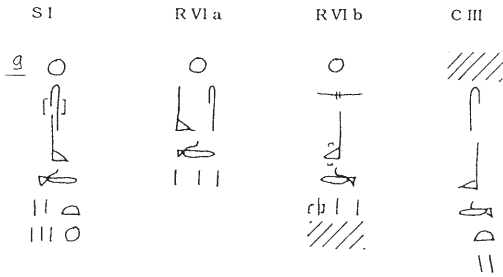


- a) P.MONTET copia un t à droite du s et un trait vertical à droite des jambes.  
 b) P.MONTET vit un oiseau dans le cadrat détruit, trois traits verticaux et un horizontal (f?) au bas de la colonne.  
 c) Figure anonyme (zone partiellement inachevée).

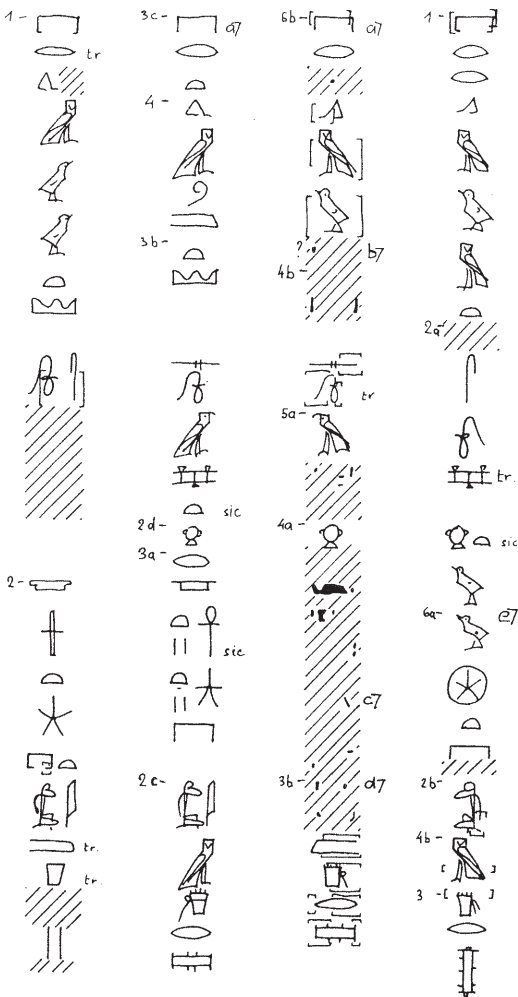
S I	R VI a	R VI b	C III
<u>3</u> 			a)
<u>4</u> 			
<u>5</u> 			
<u>6</u> 			
<u>7</u> 			
<u>8</u> b7 			

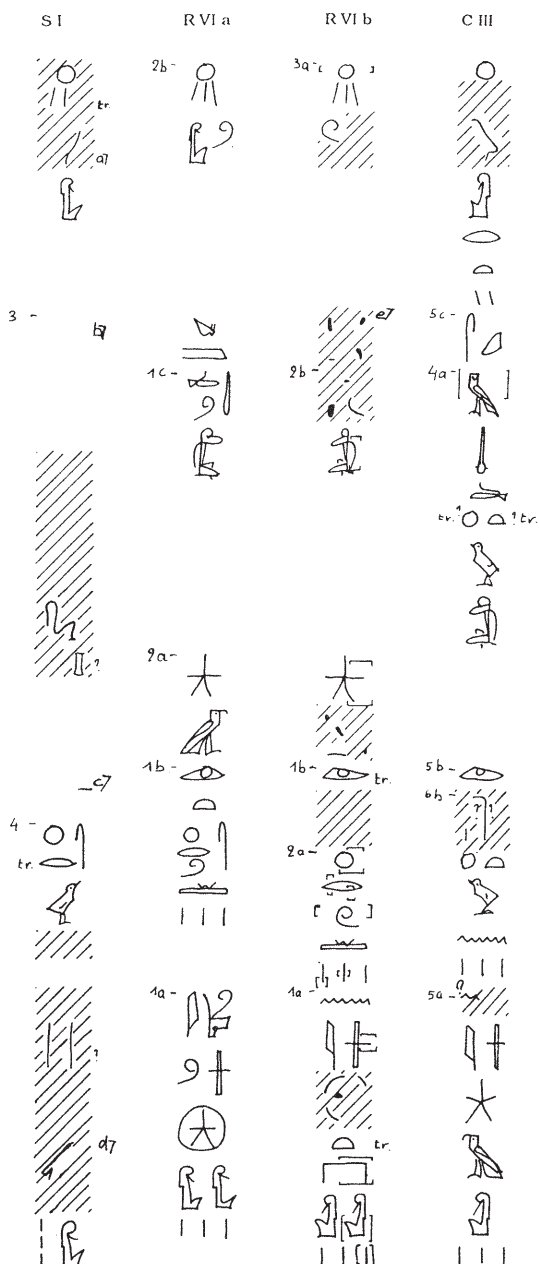
a) Le nom de la fig. n° 4 est inscrit au-dessus de ce dieu.

b) Signes inachevés.



## TEXTE DE LA FIN DE LA ZONE SUPÉRIEURE





a) Restituer un *w*.

b) Surface plane, sans aucun signe gravé sur deux cadrats et demi au début de la colonne et sur deux cadrats à la fin. La partie médiane est très érodée (traces d'un déterminatif humain ou divin ? et d'un trait vertical).

c) Fin de la colonne.

d) Restituer un *aleph* de *d3t*.

e) Restituer :





ZONE MÉDIANE  
ÉQUIPAGE ET PASSAGERS DE LA BARQUE

S I	R VI a	R VI b	C III

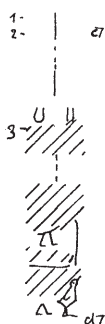
SERPENT (ANONYME)

MAĀT (ANONYME)




Roi a)

DISCOURS DU ROI



- a) Zone inachevée.
- b) Tous les personnages sont anonymes, Sia et Hou sont omis.
- c) Zone inachevée. Au bas de la deuxième colonne dont le début est inachevé, sont visibles des traces de signes évoquant *mj R'w* (?). La colonne suivante est détruite jusqu'aux traces de *sšmw*.
- d) La fin du texte ne fut pas gravée.

LE GUIDE ET LES HALEURS

S I	R VI a	R VI b	C III
q7			h7
			
			
			
			
			
			
			
			
			
			
			
			





















































































































































































a) Zone inachevée.  
b) Anonyme ou détruit.

## ZONE INFÉRIEURE a)

R VI a	R VI b	CG 29305	JE 48446	JE 48447	B 49	LD 9
1-						

## DISCOURS DE SIA

1- 	18c- 	1- 	1- 	1- 	c7	c7
	19- 					

R VI a	R VI b	CG 29305	JE 48446	JE 48447
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				
				

a) Restituer un ibis à aligrette.

b) Zone trop lacunaire pour permettre d'identifier les signes.

R VI a	R VI b	JE 48446	JE 48447

R VI a	R VI b	JE 48446	JE 48447

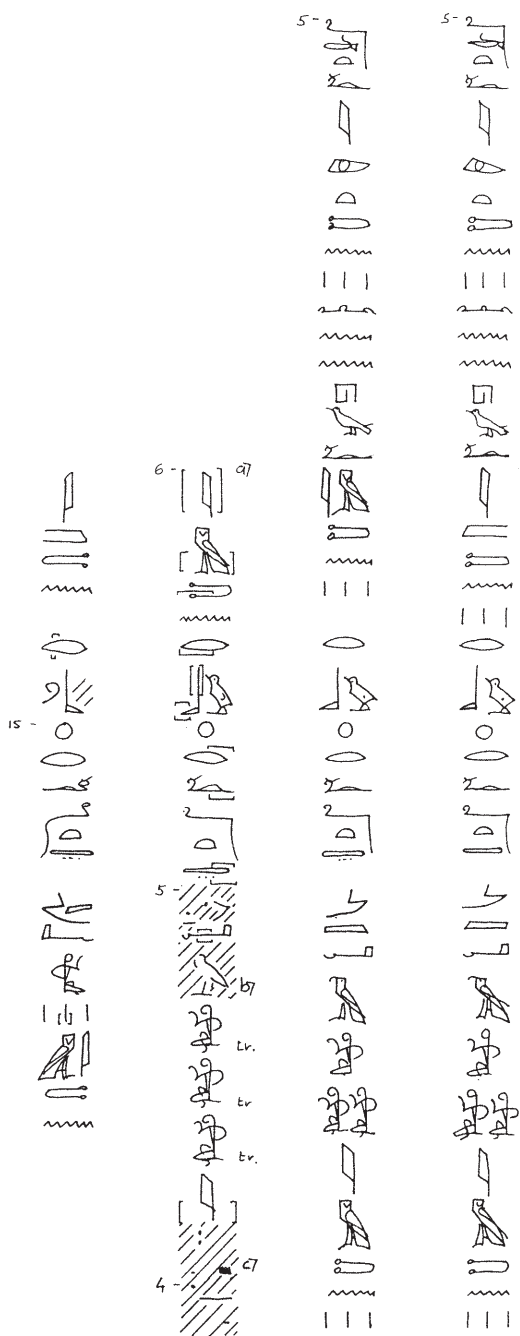
R VI a	R VI b	JE 48446	JE 48447
	8b-		
13-			
tr.	9a-		
	7b-		

R VI a

R VI b

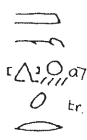
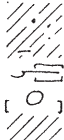
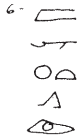
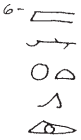


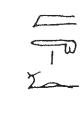
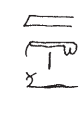



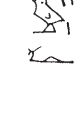


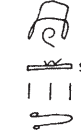


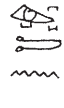

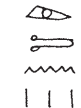
JE 48446

JE 48447

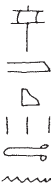


- a) Les six dernières colonnes ne sont pas perturbées.  
 b) Restituer le *ty* de *m3'tyw*.  
 c) Restituer *jm.tr*.



R VI a	R VI b	JE 48446	JE 48447
			
			
			
			
			

R VI a



R VI b



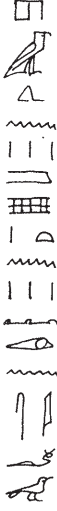
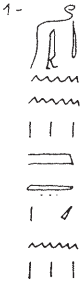
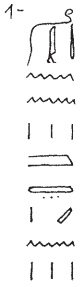
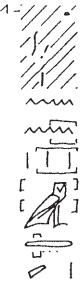
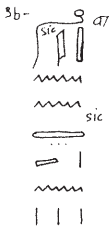
JE 48446



JE 48447



DISCOURS DES DÉFUNTS































a) Texte perturbé, inscrit dans la zone supérieure (colonnes 1-3) et à la suite du discours de Sia (colonnes 17b-18).

R VI a	R VI b	JE 48446	JE 48447
 1b-	 3-		
 2a-			
 11c- 1a-	 4- tr	 2- sic	 2-
 11b-	 sic 5-		



## LES CATÉGORIES DE DÉFUNTS (a)

R VI a	R VI b	B 49	LD 9
2 		 b7	
3 			
4 	 tr.		
5 	 tr.		
6 			
7 			
8 			

a) Traces de quelques figures anonymes dans S I; les personnages sont également anonymes dans C III.

b) Relevé de J.DÜMICHEN, *Grabpalast III*, pl.XX. Au lieu de l'aleph copié par J.DÜMICHEN restituer un m.

c) Signes copiés par A.PIANKOFF, invisibles actuellement.










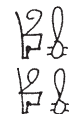

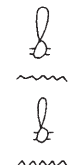



R VI a	R VI b	B 49	L D 9
<sup>9</sup> 			
<sup>10</sup> 			
<sup>11</sup> 			
<sup>12</sup> 			
<sup>13</sup> 			
<sup>14</sup> 			
<sup>15</sup> 			
<sup>16</sup> 			







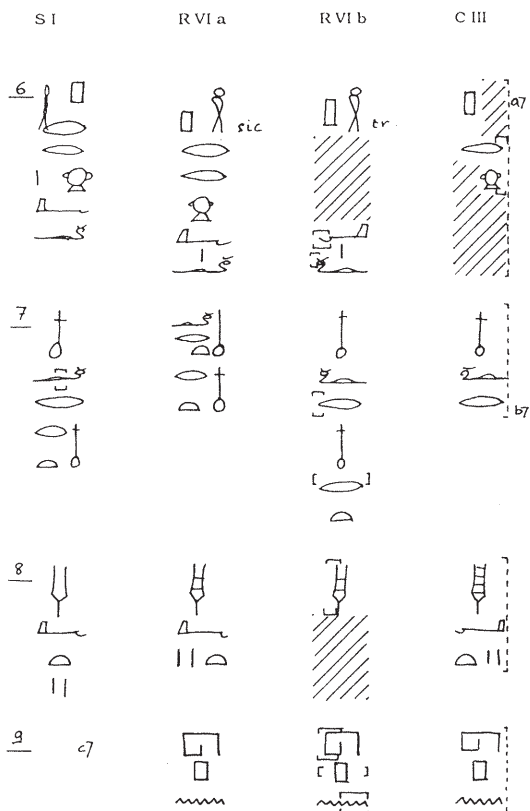
ZONE SUPÉRIEURE  
LE CORTÈGE DE DIVINITÉS

	S I	R VI a	R VI b	C III
<u>1</u>	q7			
<u>2</u>	q7			
<u>3</u>	q7			
<u>4</u>	q7			
<u>5</u>	o			

a) Zone inachevée dans S I.

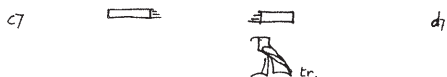
b) Dans une première phase, fut inscrit un autre nom dont on ne distingue que





## ZONE MÉDIANE

## ÉQUIPAGE ET PASSAGERS DE LA BARQUE SOLAIRE

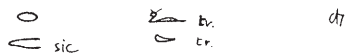


SERPENT (anonyme)

c7

MAÂT (anonyme)

c7



a) Relevé de P.MONTET.

b) P.MONTET copia uniquement *nfr*, mais l'auteur n'indiquant pas les zones détruites, on peut supposer que *nfr* fut gravé à côté de *nfr*.

c) Zone inachevée.

d) Anonyme.

S I

R VI a

R VI b

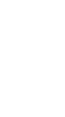
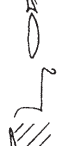
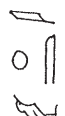
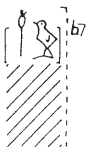
C III

a7



GUIDE ET HALEURS

a7

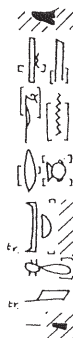


S I

R VI a

R VI b

C III



## ZONE INFÉRIEURE

S I

R VI a

R VI b  
10e h.R VI b  
11e h.

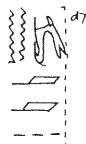
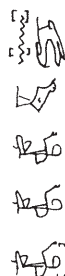
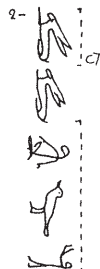
C III

TT 33

a)



b)



- a) Zone inachevée.  
 b) Passage omis (ou détruit ?).  
 c) Relevé de P. MONTET.  
 d) Relevé d'A. PIANKOFF.

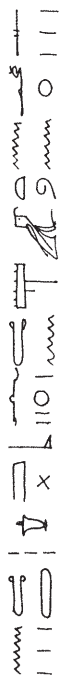




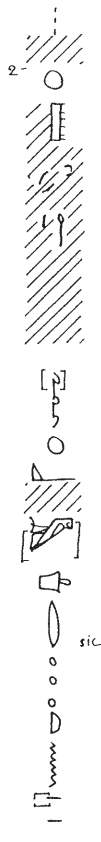
S I



R VI a

R VI b  
10e h.R VI b  
11e h.

C III



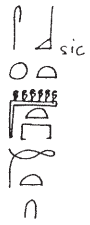
TT 33



- a) Inachevé.  
b) Lacune d'environ six cadrats.  
c) En colonne, contre la neuvième porte.

ONZIÈME HEURE  
TEXTES DE LA DIXIÈME PORTE ET DE LA ONZIÈME HEURE

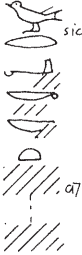
R VI a



R VI b



C III



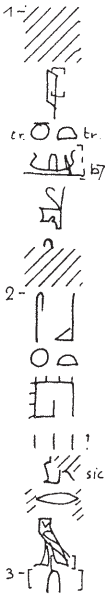
R VI a



R VI b

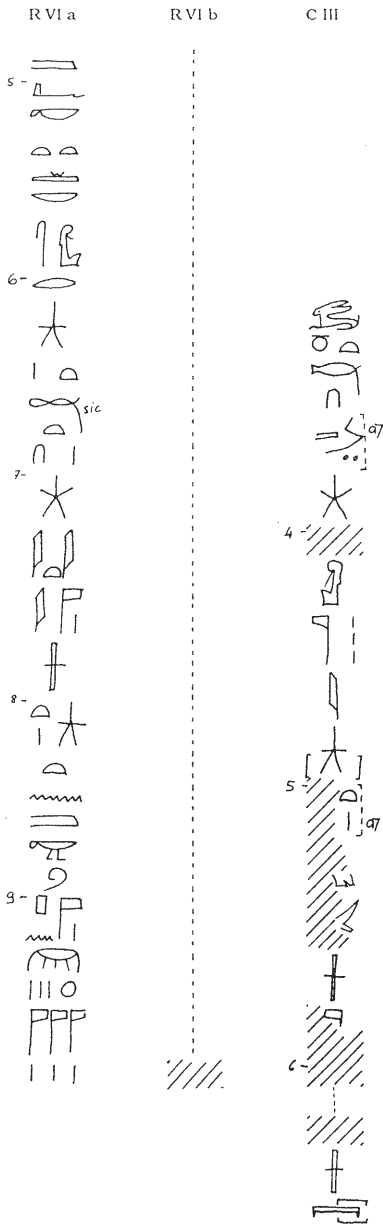


C III



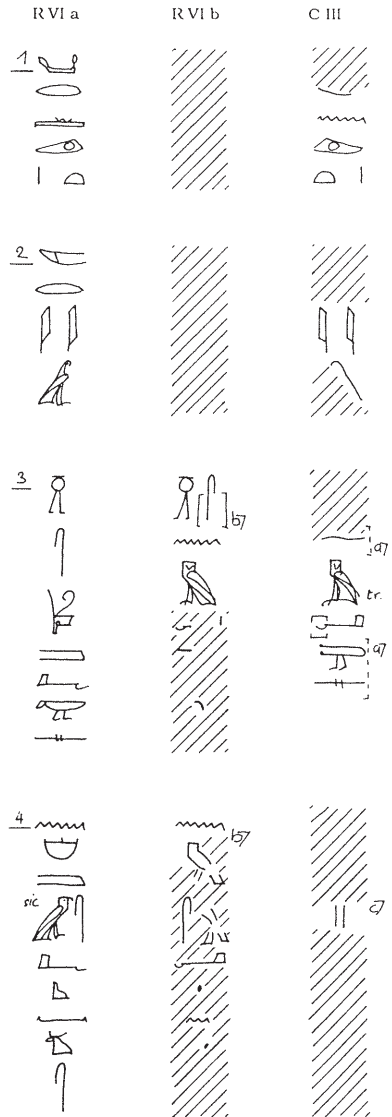
a) La fin de la colonne est détruite.  
b) Relevé de P.MONTET.





ZONE SUPÉRIEURE

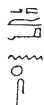
LE CORTÈGE DE DIVINITÉS

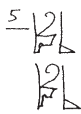
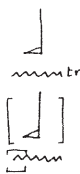

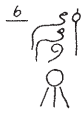
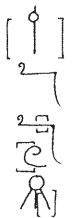
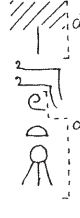
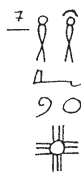





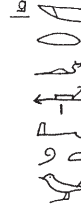
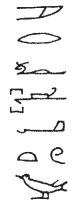
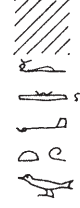


a) Relevé de P.MONTET, actuellement aucun signe n'est visible.










b) Traces sur fond blanc.

c) Relevé de P.MONTET :


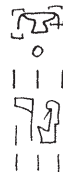


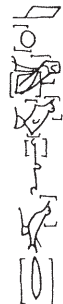



R VI a	R VI b	C III
		
		
		
		
		

ZONE MÉDIANE  
ÉQUIPAGE ET PASSAGERS  
DE LA BARQUE

R VI a	R VI b	C III
		
SERPENT (anonyme)		
MAËT (anonyme)		
		
		

GUIDE ET HALEURS

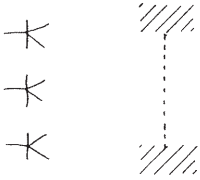
		
		

a) Relevé de P.MONTET.  
b) Anonyme.  
c) Aucune inscription sur le relevé de P.MONTET.

R VI a

R VI b

C III



ZONE INFÉRIEURE <sup>a</sup>

a) Pour les inscriptions de la zone inférieure, cf. *supra*, zone inférieure de la dixième heure.

DOUZIÈME HEURE

TEXTES DE LA ONZIÈME PORTE ET DE LA DOUZIÈME HEURE

R VI a



R VI b



Os II



R VI a



R VI b



Os II

a7

a) Le texte de l'heure est omis dans la leçon d'Os II.



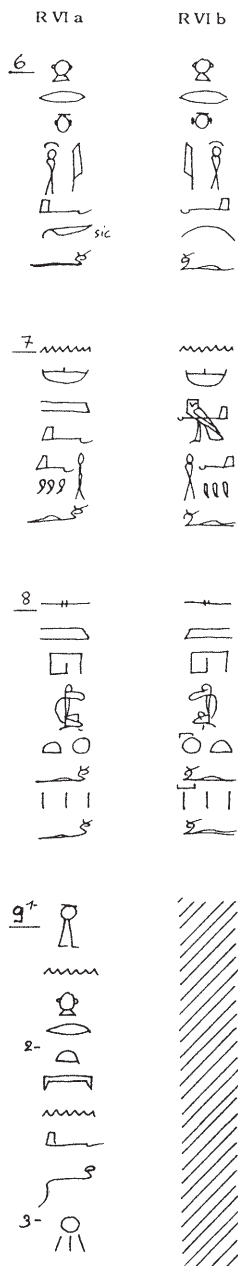
R VI a	R VI b	Os II	R VI a	R VI b	Os II
<p>13<sup>-</sup></p> <p>12<sup>-</sup></p> <p>11b<sup>-</sup></p>			<p>2</p> <p>3</p> <p>4</p>		

ZONE SUPÉRIEURE

LE CORTÈGE DE DIVINITÉS

<p>1<sup>+</sup></p> <p>2<sup>-</sup></p>		b7	<p>5<sup>+</sup></p> <p>2<sup>-</sup></p>	
---	--	----	---	--

a) Relevé de J.-F. CHAMPOLLION, *Notices Descr.* II, p.681.  
 b) Le cortège est omis dans cette leçon.



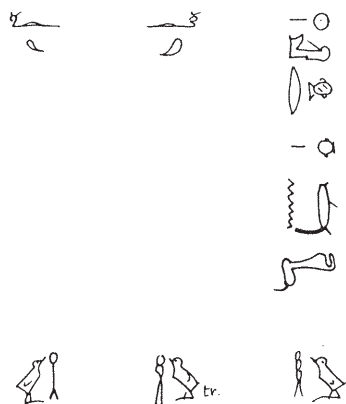
Os II

ZONE MÉDIANE  
ÉQUIPAGE ET PASSAGERS  
DE LA BARQUE

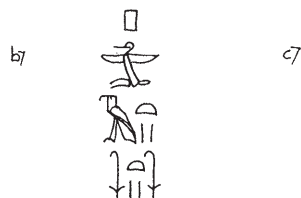


SERPENT (anonyme)

MAÂT (anonyme)



GUIDE ET HALEURS



R VI a

R VI b

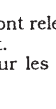
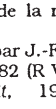
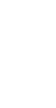
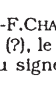
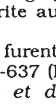
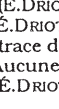
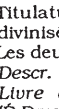
Os II

## LES CHACALS a)

1- b7



2-

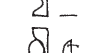
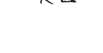
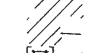
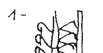


## LE TEXTE COSMOGRAPHIQUE

## DES BAOU OCCIDENTAUX c)

R VI a

R VI b



a) Voir le texte cosmographique des Baou occidentaux.

b) Titulature inscrite au-dessus de la représentation du roi divinisé.

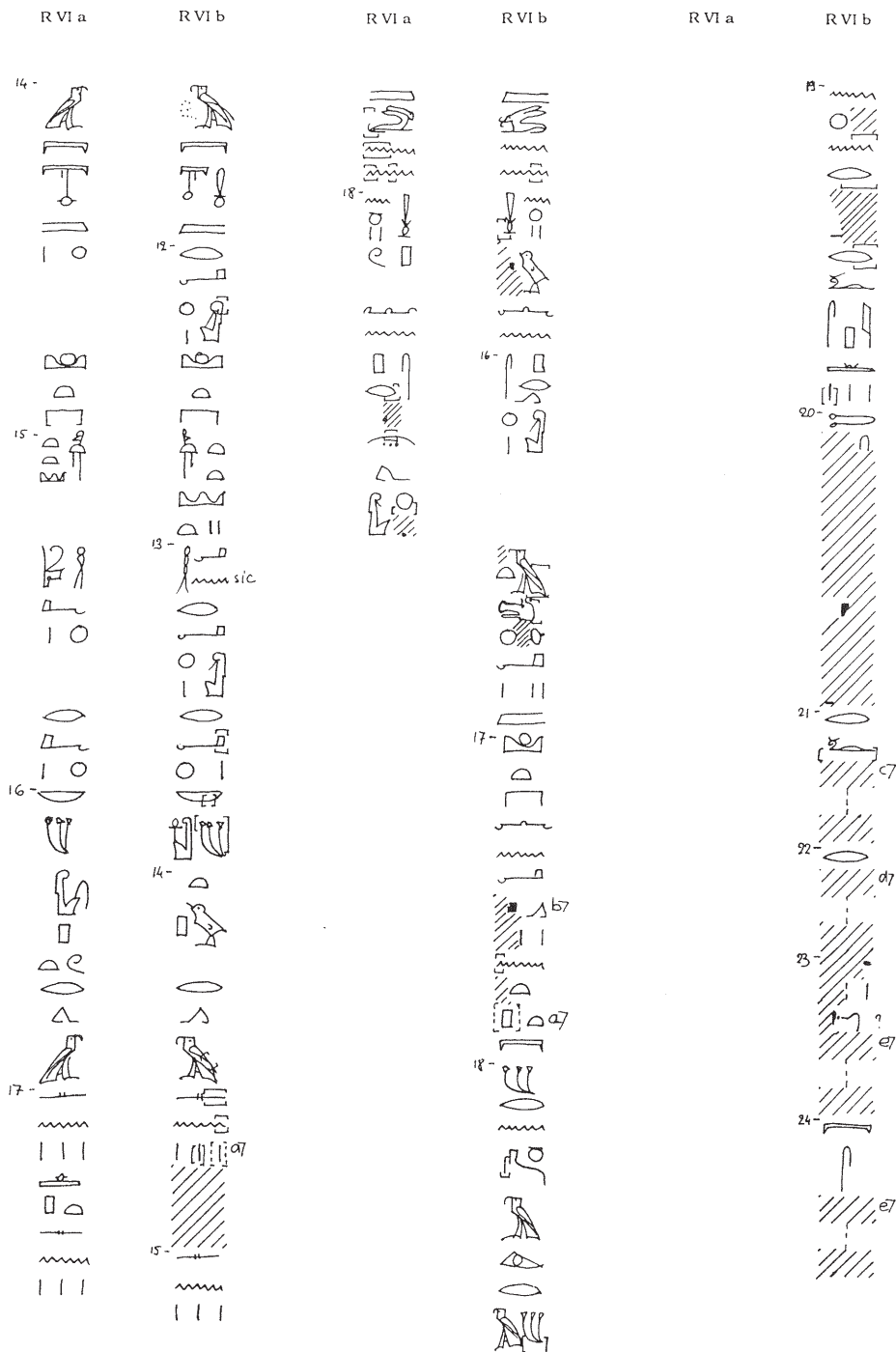
c) Les deux leçons furent copiées par J.-F. CHAMPOLLION, *Notices Descr. II*, p.636-637 (R VI b), 682 (R VI a) et A. PIANKOFF, *Le Livre du Jour et de la Nuit*, 1942, p.77-79, 89-93 (É. DRIOTON).

d) É. DRIOTON et J.-F. CHAMPOLLION ont relevé le signe de l'ouest intact, mais sans la trace de l'oreille (?), le précédant.

e) Aucune trace du signe ankh sur les genoux du dieu, relevé par A. PIANKOFF et É. DRIOTON.







a) Relevé de J.-F. CHAMPOLLION, *op. cit.*, p. 636-37.

b) A. PIANKOFF, *op. cit.*, p. 78 releva, comme J.-F. CHAMPOLLION, *op. cit.*, p. 637 un q.

c) La fin de la colonne est détruite sur cinq cadrats (ou quatre et demi).

d) La fin de la colonne est détruite sur cinq cadrats et demi environ.

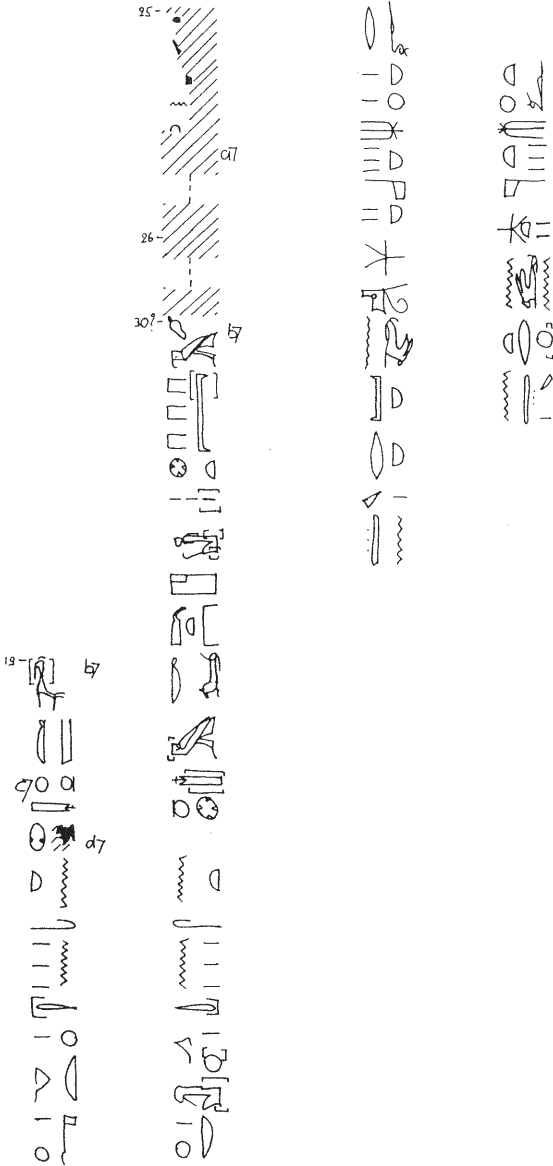
e) La fin de la colonne est détruite sur quatre cadrats environ.

R VI a

R VI b
























































































R VI a

R VI b



- a) Traces de *t3 pn* (?). La fin de la colonne est détruite sur environ trois cadrats et demi. La surface de la voûte entre la 25e colonne et la dernière figure de la zone supérieure est totalement détruite. L'espace disponible aurait permis d'y inscrire encore quatre colonnes, dont aucune trace n'est actuellement conservée. J.-F.CHAMPOLLION, *Notices Descr.* II, p.630 releva les lignes de séparation d'une 29e colonne, ce qui nous donne la longueur probable du texte.
- b) Texte rétrograde inscrit en ligne au-dessous des colonnes.
- c) L'intérieur du signe est peint en jaune, alors qu'A.PIANKOFF, *Le Livre du Jour et de la Nuit*, 1942, p.78 releva le déterminatif de la ville (O 49) reprenant vraisemblablement la copie de J.-F.CHAMPOLLION, *op. cit.*, p.682.
- d) Pour *nw* et le déterminatif de la ville (?), A.PIANKOFF, *op. cit.*, p.78 copia les deux bâtons croisés (Z 9) et un *r*, comme J.-F.CHAMPOLLION, *op. cit.*, p.682.

ZONE INFÉRIEURE  
LE TEXTE DES ADORATEURS DU SOLEIL

R VI a	R VI b	Os II	TT 132
			a7
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			
			

a) Le début du texte n'est pas visible sur le cliché publié par J.LECLANT, *Or* 23, 1954, pl.VIII fig. 1.  
b) Fin du texte.

R VI a

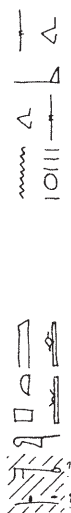
R VI b

Os II

R VI a

R VI b

TT 132

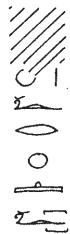
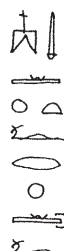
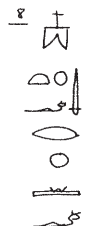
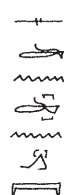
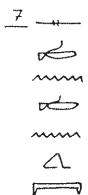
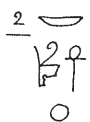
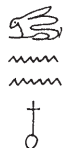
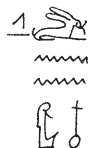


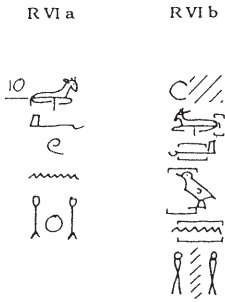
LES ADORATEURS DU SOLEIL b)

R VI a

R VI b

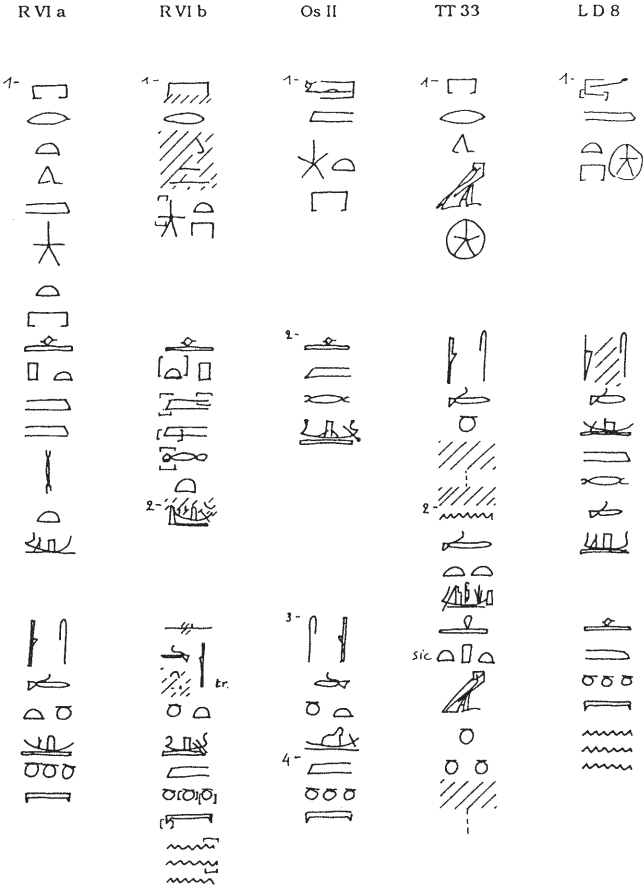
TT 132





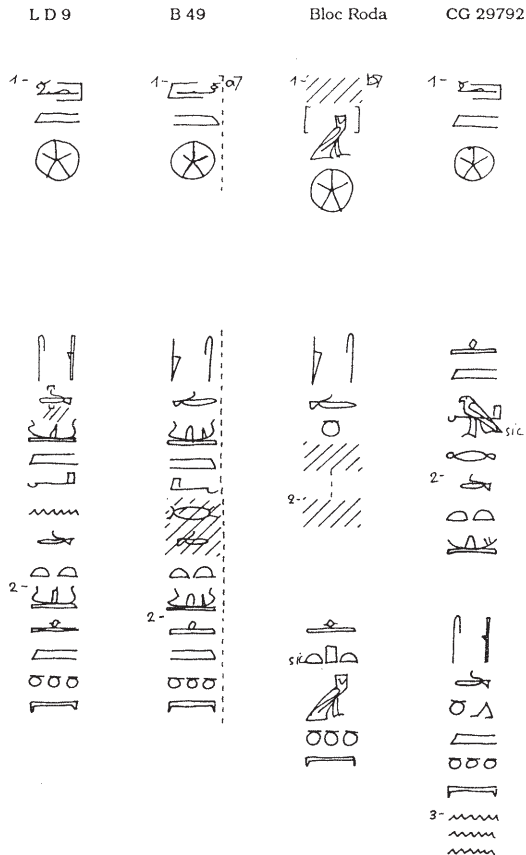
TT 132

LE LEVER ET LE CYCLE DU SOLEIL  
LE TEXTE COSMOGRAPHIQUE



LE LEVER ET LE CYCLE DU SOLEIL

LE TEXTE COSMOGRAPHIQUE



a) Relevé de J.DÜMICHEN, *Grabpalast III*, pl.XXIV a.

b) Le début et la fin de chaque colonne ne sont pas conservés sur ce bloc.



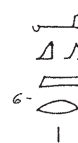
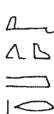
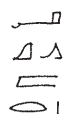
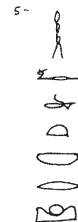
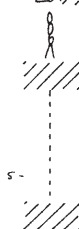
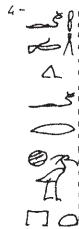
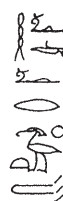
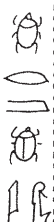
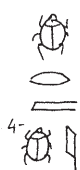
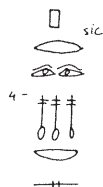
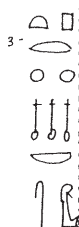
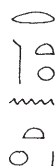
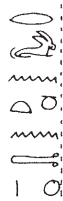


L D 9

B 49

Bloc Roda

CG 29792



R VI a	R VI b	Os II	TT 33	LD 8

LD 9	B 49	Bloc Roda	CG 29792
<p>5<sup>-</sup></p>	<p>5<sup>-</sup></p>		
		<p>6<sup>-</sup></p>	<p>7<sup>-</sup></p>
<p>6<sup>-</sup></p>	<p>6<sup>-</sup></p>	<p>7<sup>-</sup></p>	
<p>7<sup>-</sup></p>	<p>7<sup>-</sup></p>		<p>8<sup>-</sup></p>
<p>7<sup>-</sup></p>	<p>8<sup>-</sup></p>	<p>8<sup>-</sup></p>	<p>9<sup>-</sup></p>

a) De la fin de la colonne avec deux hommes agenouillés comme déterminatifs n'est conservée qu'une tête.

RVI b	TT 33	LD 8	LD 9	B 49	Bloc Roda	CG 29792
<p>9- 10- 10- 11- 12- 12-</p>	<p>10- 14- 12-</p>	<p>6- 12-</p>	<p>9- 12-</p>	<p>9- 10- 10-</p>	<p>9- 10- 10- a7</p>	<p>10- 12- 12-</p>

a) La fin du texte n'est pas conservée.  
b) Un \ au lieu du 4 relevé par J.DÜMICHEN.

## LES SCÈNES DU LEVER ET DU CYCLE DU SOLEIL

R VI a

R VI b

Os II

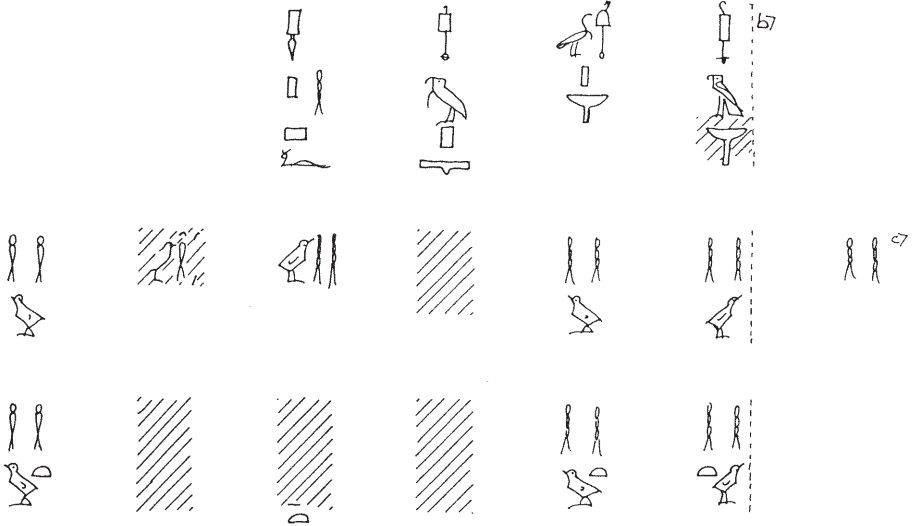
TT 33

LD 9

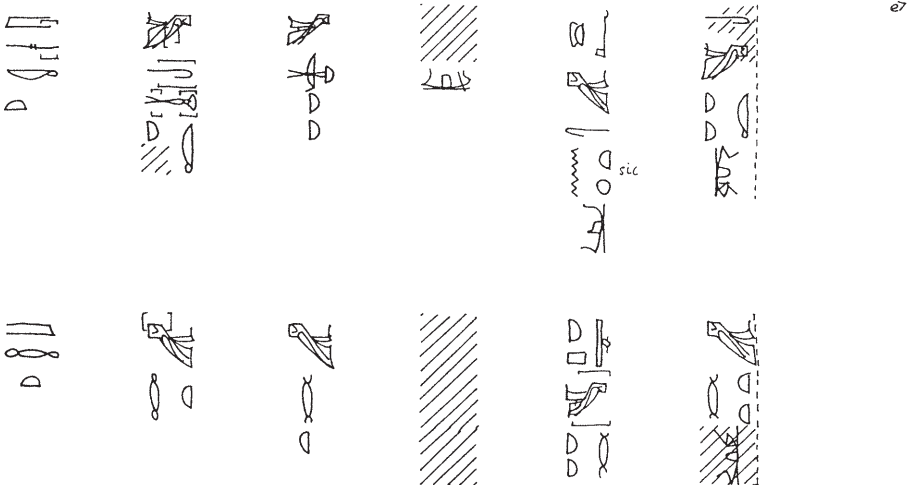
B 49

Bloc Roda

## PREMIÈRE SCÈNE a)



## DEUXIÈME SCÈNE d)



a) Scène sans aucune inscription sur les sarcophages CG 29305, JE 48446, JE 48447.

b) Relevé de J.DÜMICHEN, *Grabpalast III*, pl.XXIV a.

c) Seuls signes conservés sur le bloc n° 81.

d) Pour d'autres attestations de ce motif, voir les commentaires de la scène dans *Livre de la Nuit I*.

e) De cette scène, seule une partie d'une barque est préservée sur le bloc n° 81.

R VI a

R VI b

Os II

TT 33

L D 9

B 49

Bloc Roda

## TROISIÈME SCÈNE a)



b7

b7

c7



b7

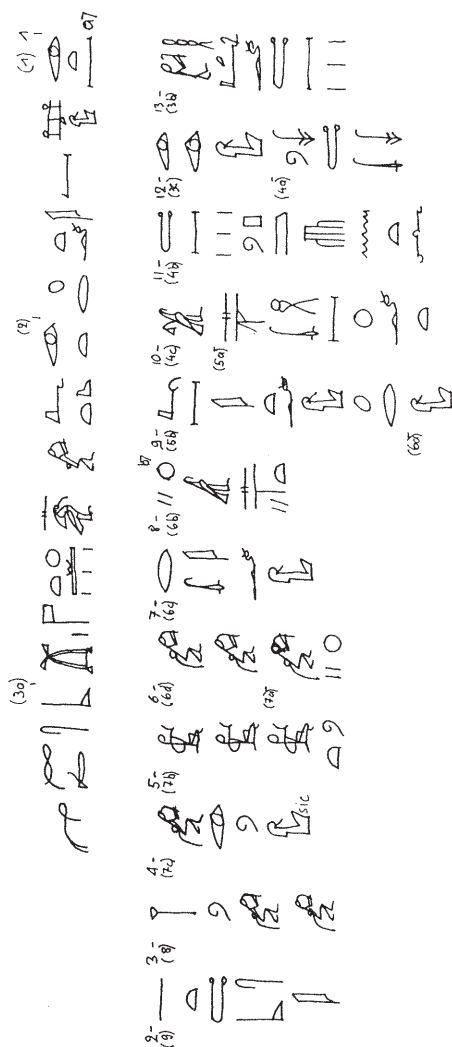
b7

- a) Pour d'autres attestations de ce motif, voir les commentaires de la scène dans *Livre de la Nuit I*.  
 b) Figure anonyme.  
 c) Aucune déesse n'est conservée.

## ANNEXE I

## SEPTIÈME HEURE, LE DISCOURS D'HORUS.

restitution de la disposition du modèle de R VI a.

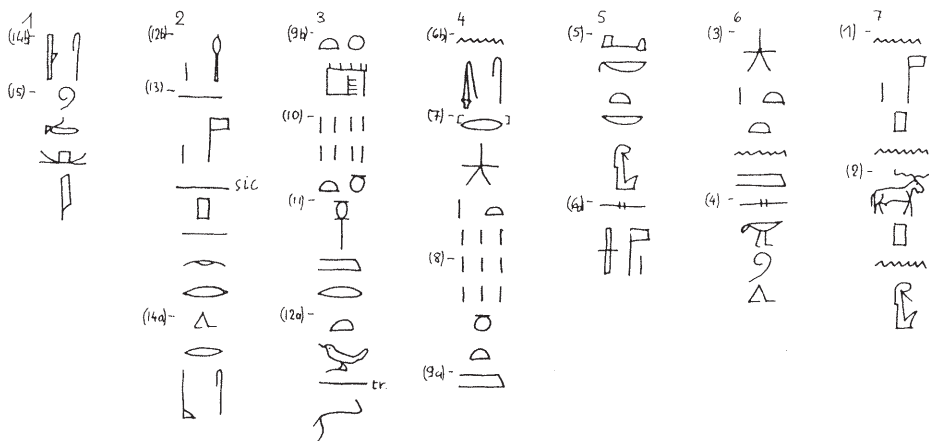


- a) Le début étant inscrit en colonnes dans R VI a, la disposition des signes de cette ligne n'est pas assurée. Le modèle était peut-être orienté vers la gauche (option d'A. PIANKOFF dans sa restitution), mais ceci ne modifie en rien le principe de copie.  
Les chiffres entre parenthèses se réfèrent aux colonnes de la version de R VI a (en les numérotant selon l'ordre dans lequel elles furent copiées).

- b) Sur le modèle :

## ANNEXE II

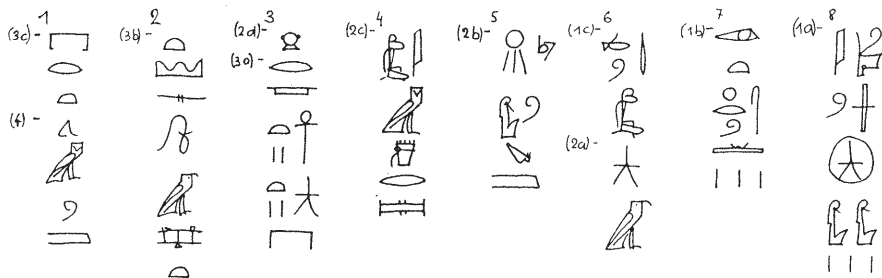
Texte de la neuvième heure :

restitution de la disposition du modèle de R VI a<sup>a)</sup>

## ANNEXE III

Neuvième heure, texte de la fin de la zone supérieure

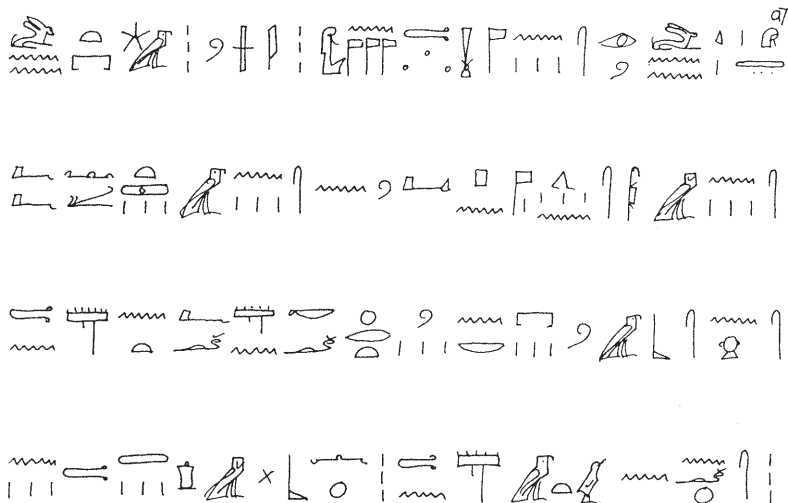
restitution de la disposition du modèle de R VI a.



- a) Les chiffres entre parenthèses se réfèrent aux colonnes de R VI a (dans l'ordre où elles furent copiées par le scribe de cette version).
- b) Restitution la plus convainquante, voir cependant la remarque (c) des commentaires de ce texte.



Dixième et onzième heures,  
zone inférieure, le texte des justifiés, restitution du modèle de R VI a.



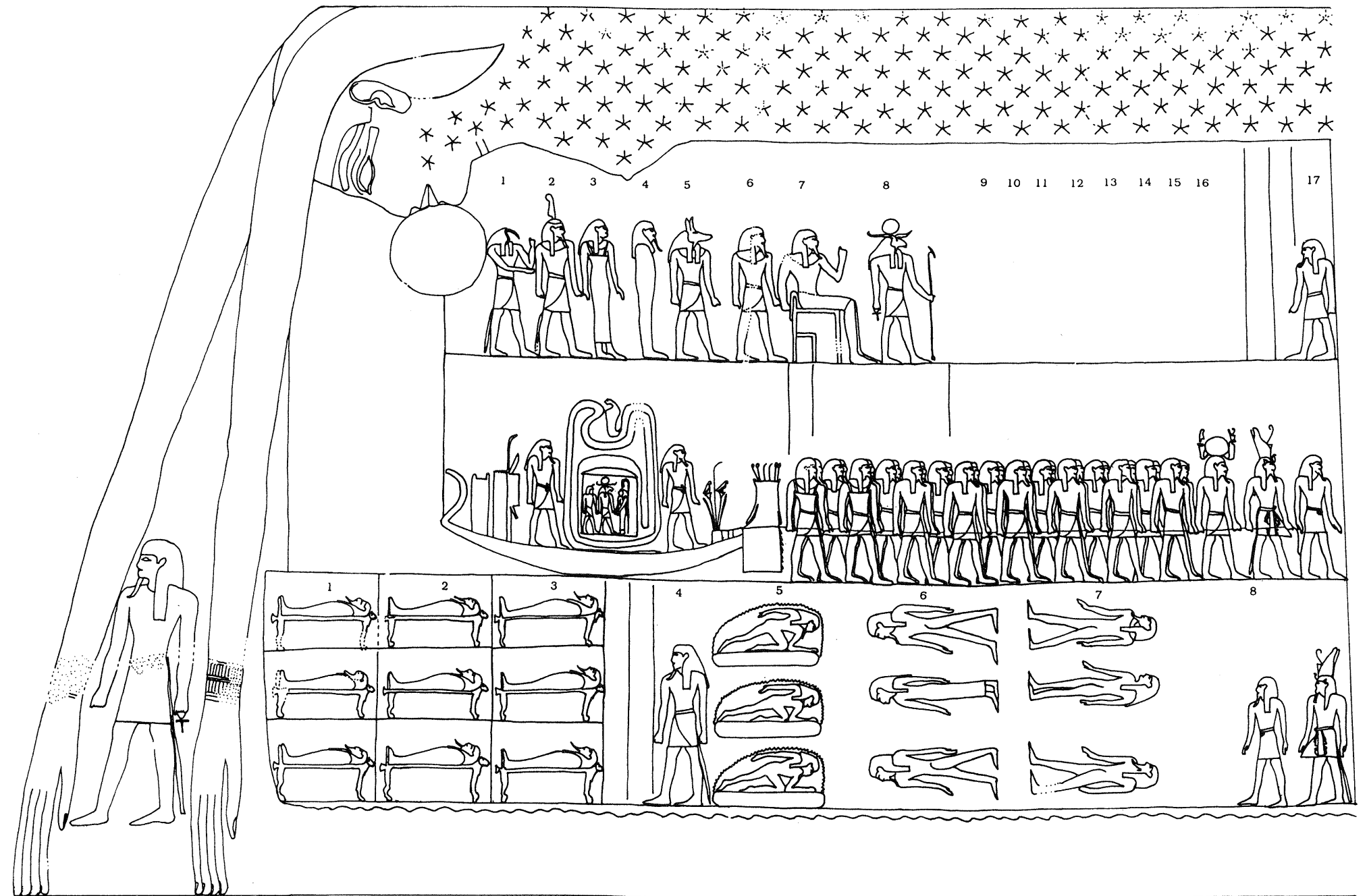
a) Perturbation ne s'expliquant pas par le procédé de copie à l'envers. La restitution du modèle pour les trois premiers mots, *tp, t3, wnn*, n'est pas sûre.

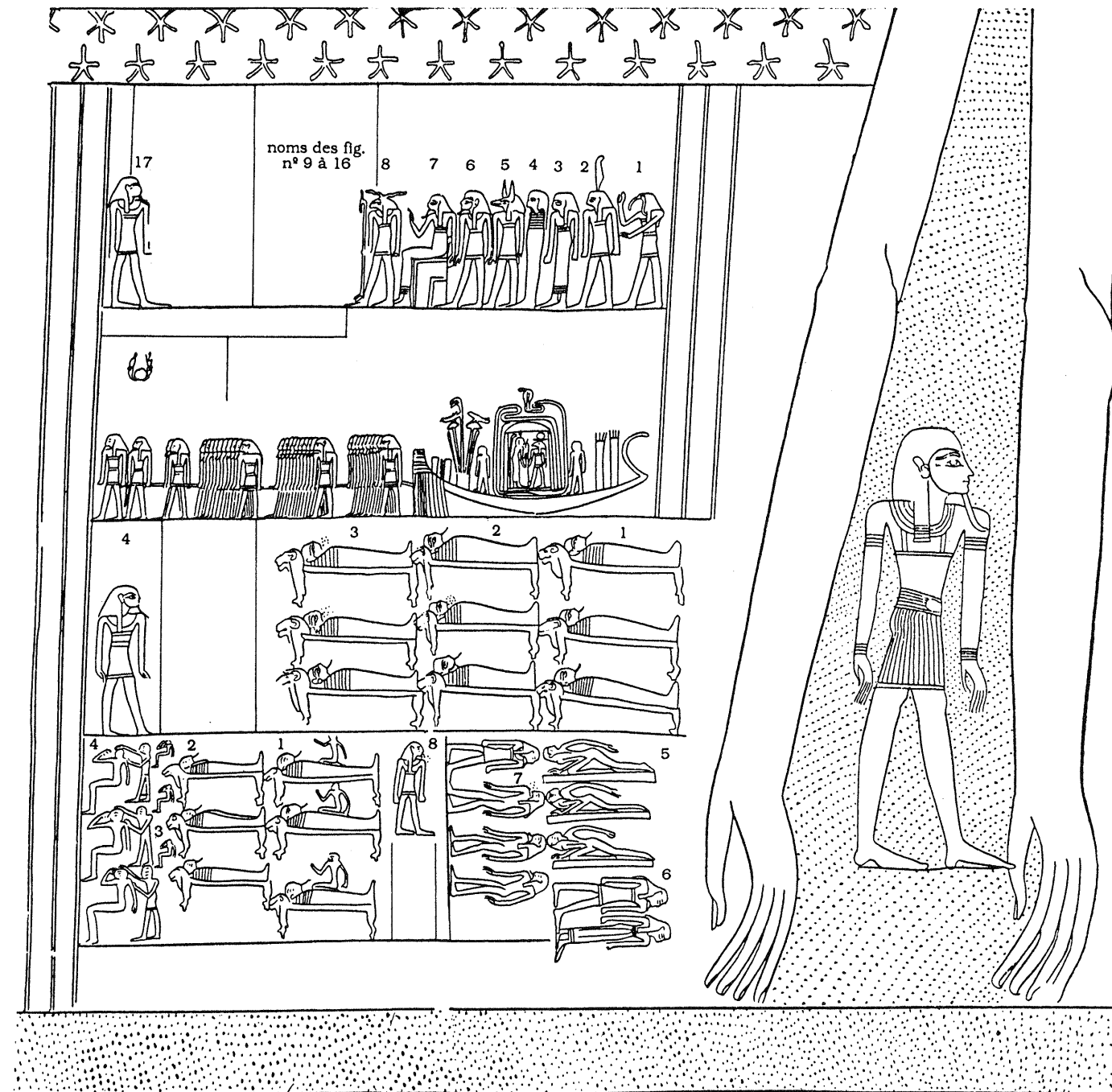


LE LIVRE DE LA NUIT

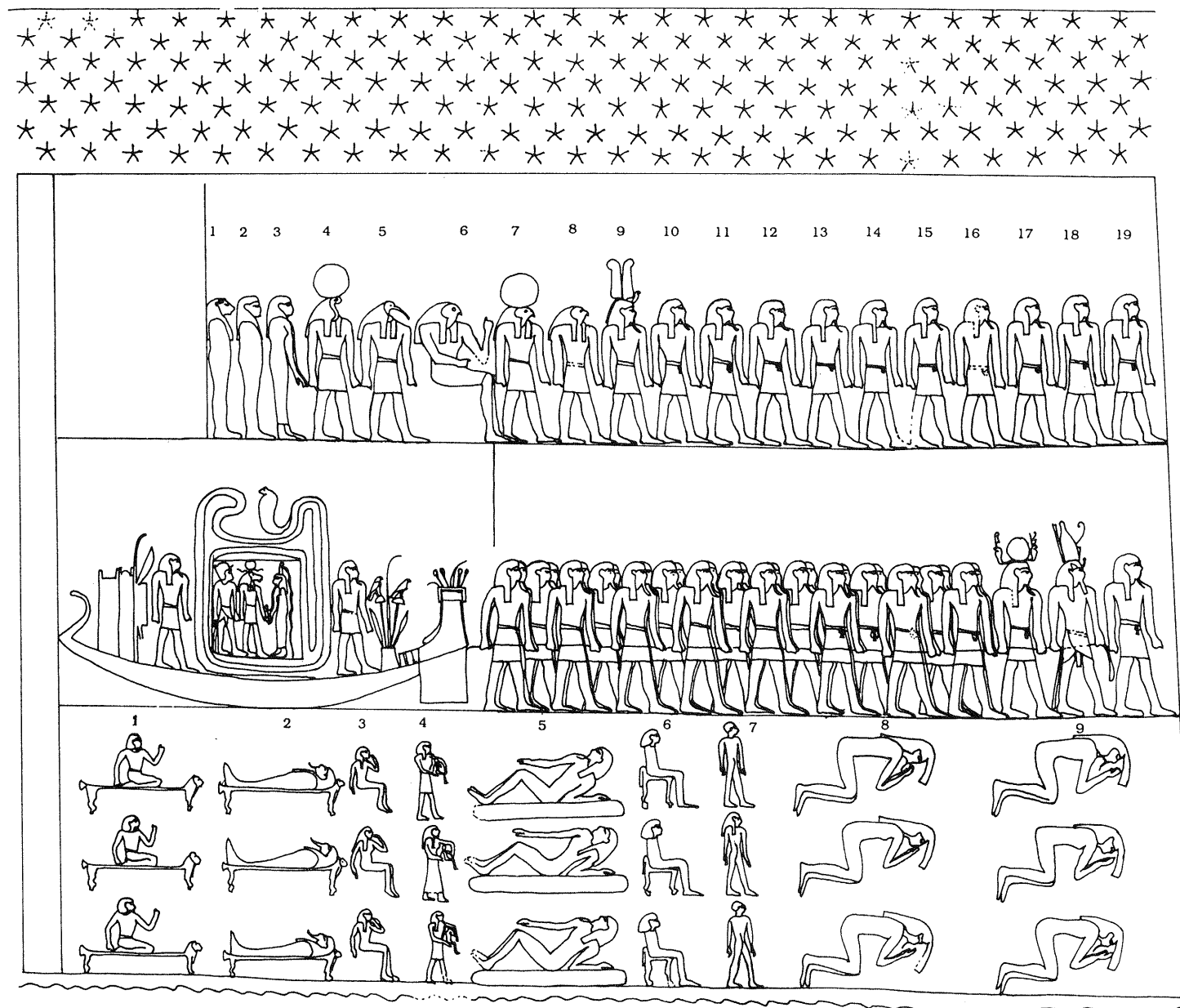
PLANCHES

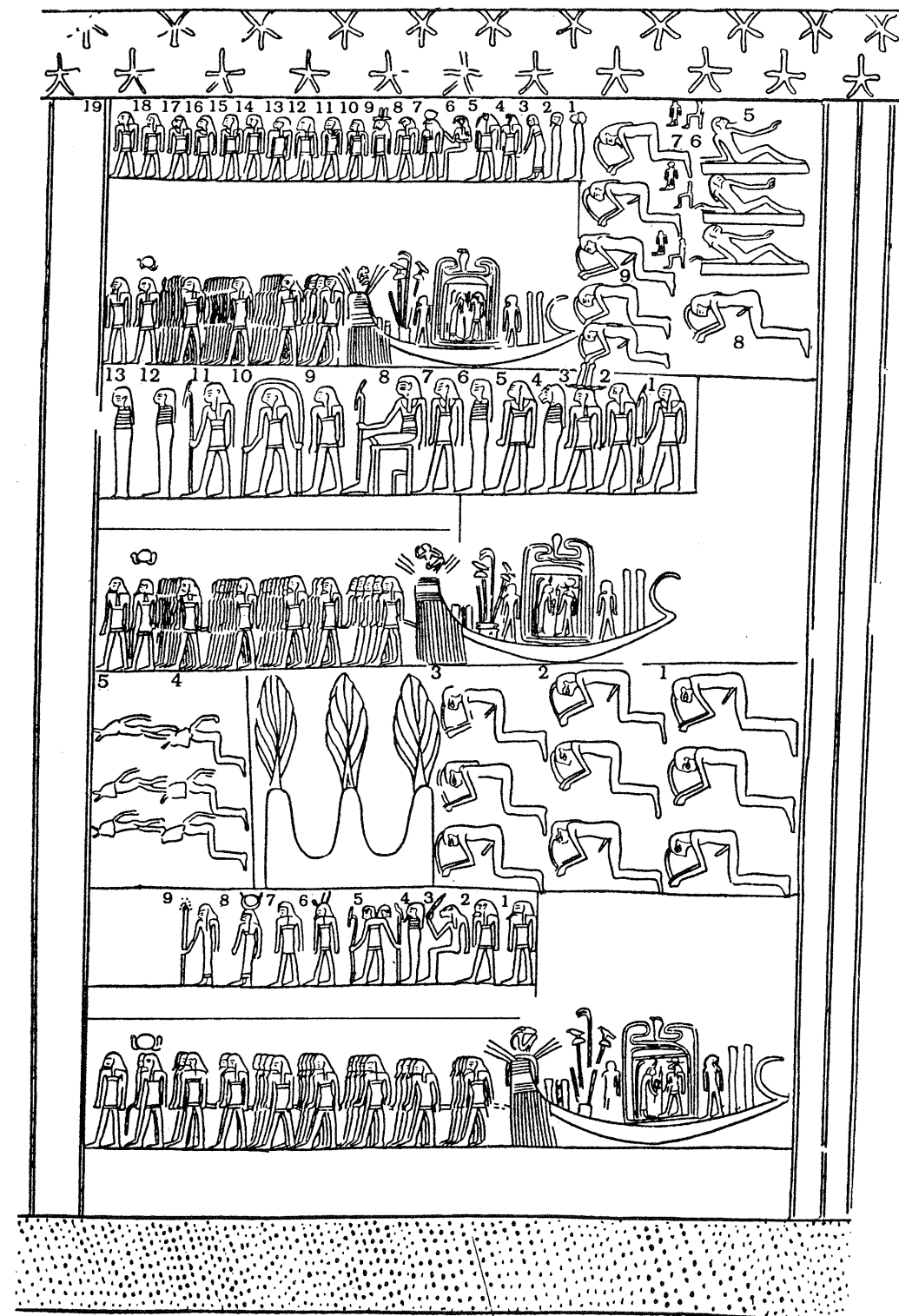






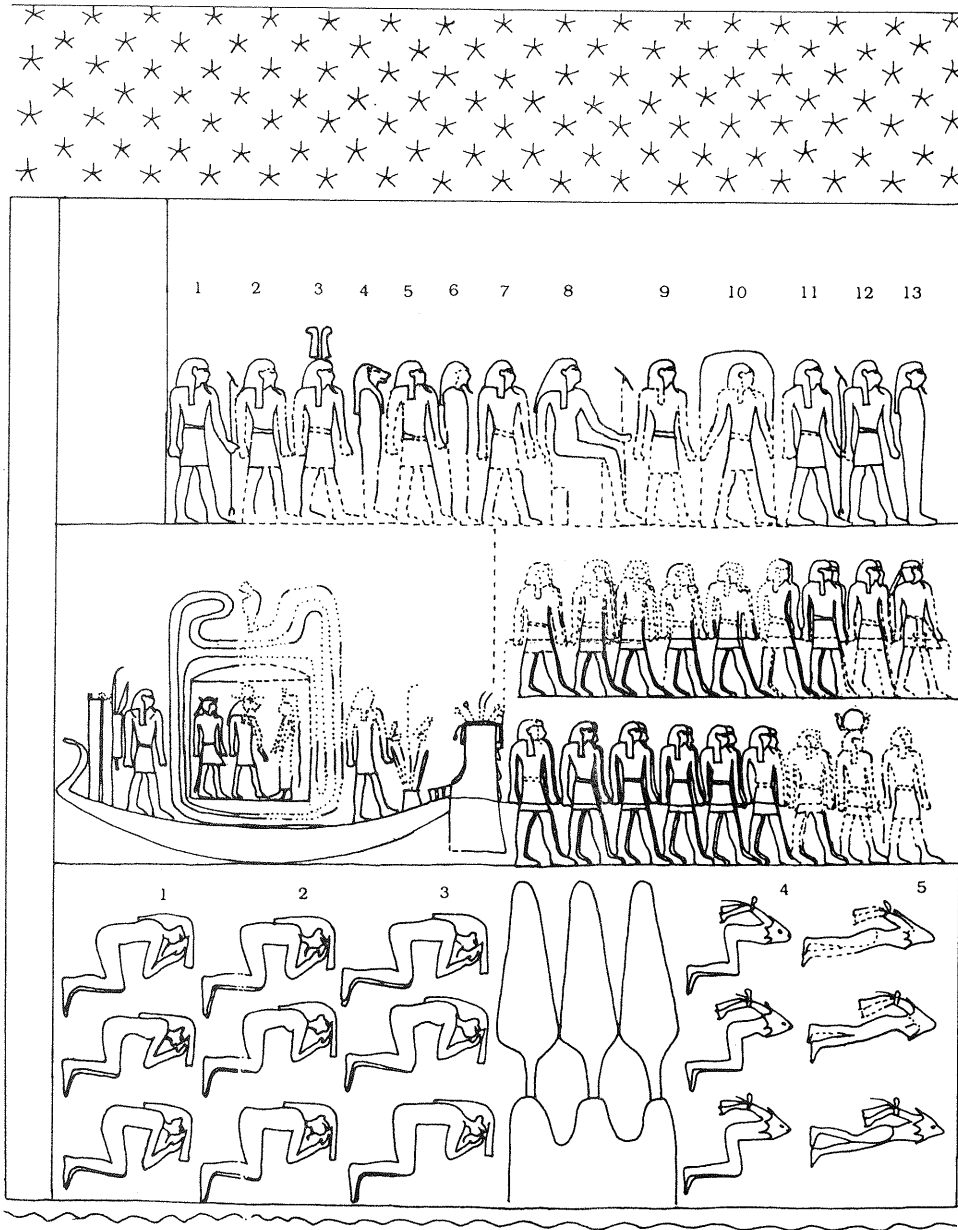
DEUXIÈME ET TROISIÈME HEURES (R VI b).



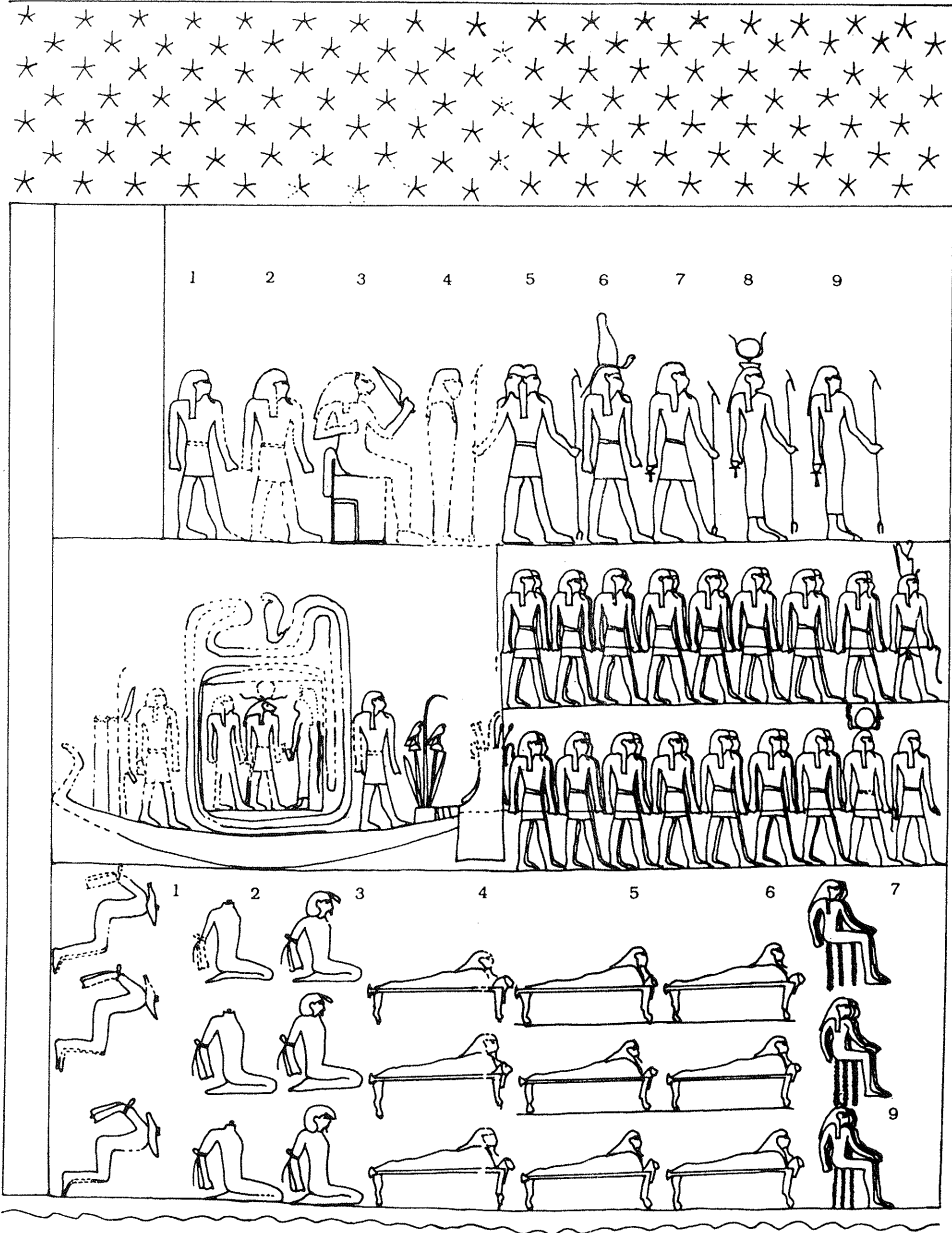


TROISIÈME, QUATRIÈME, CINQUIÈME HEURES (R VI b).

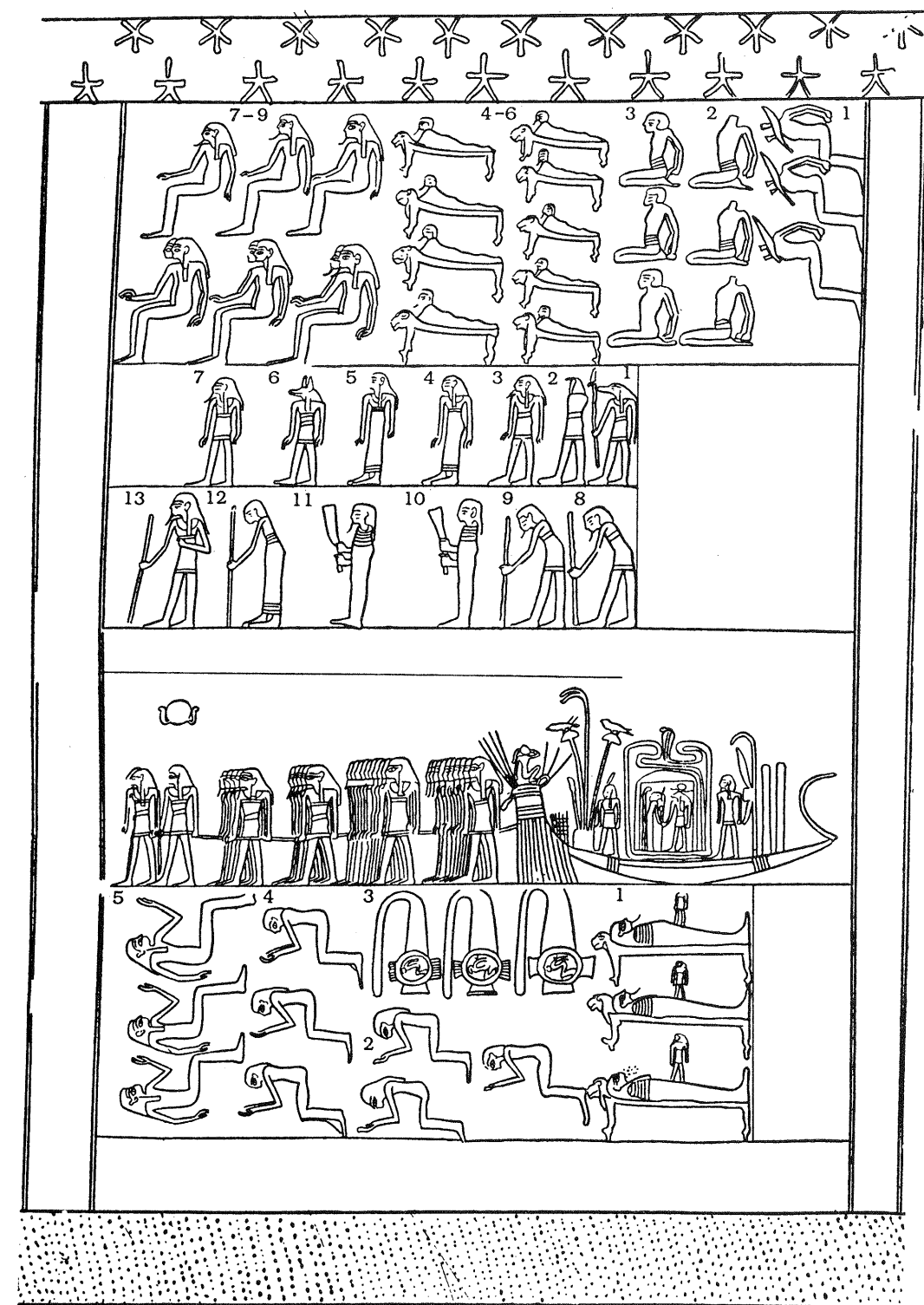




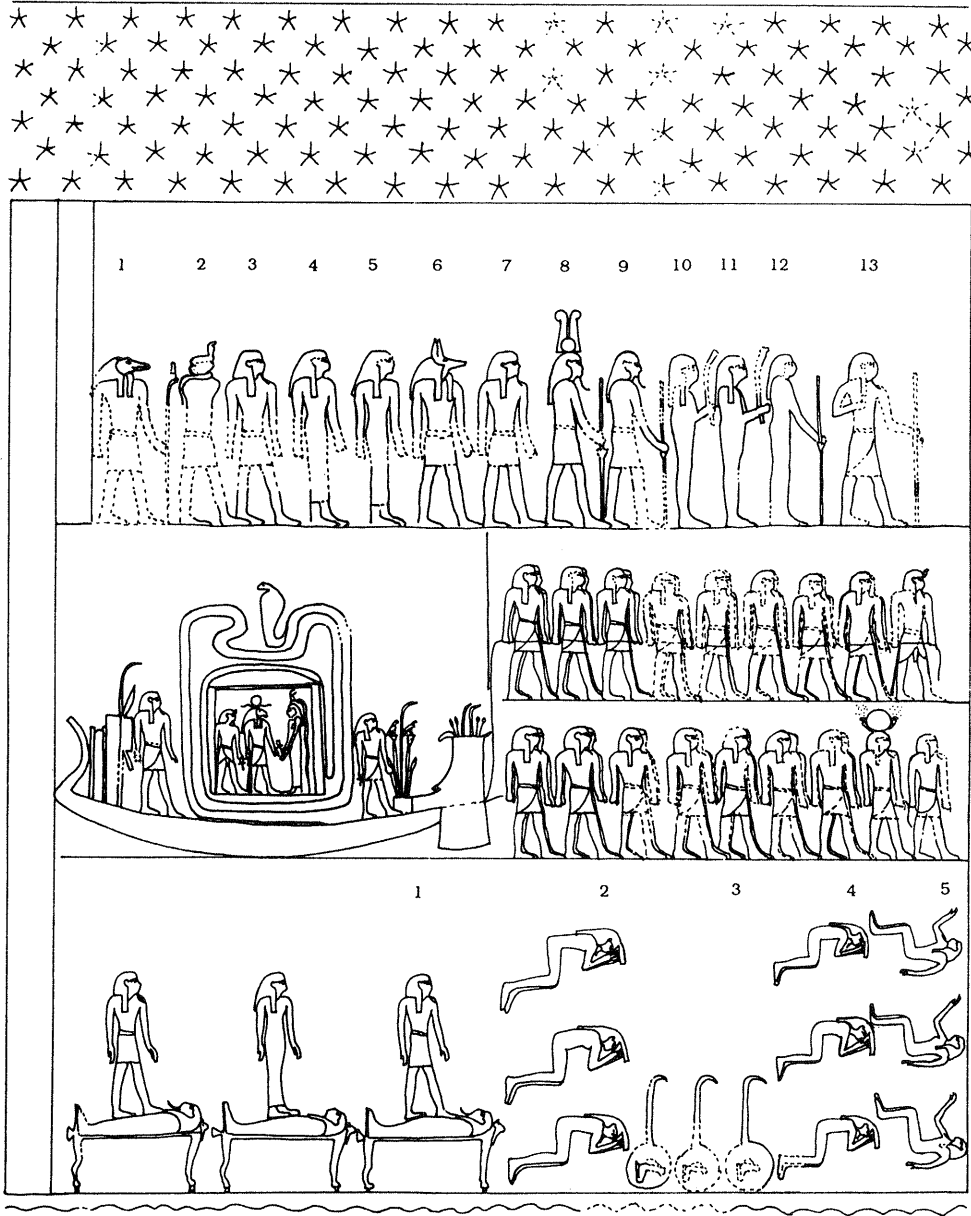
QUATRIÈME HEURE (S 1).



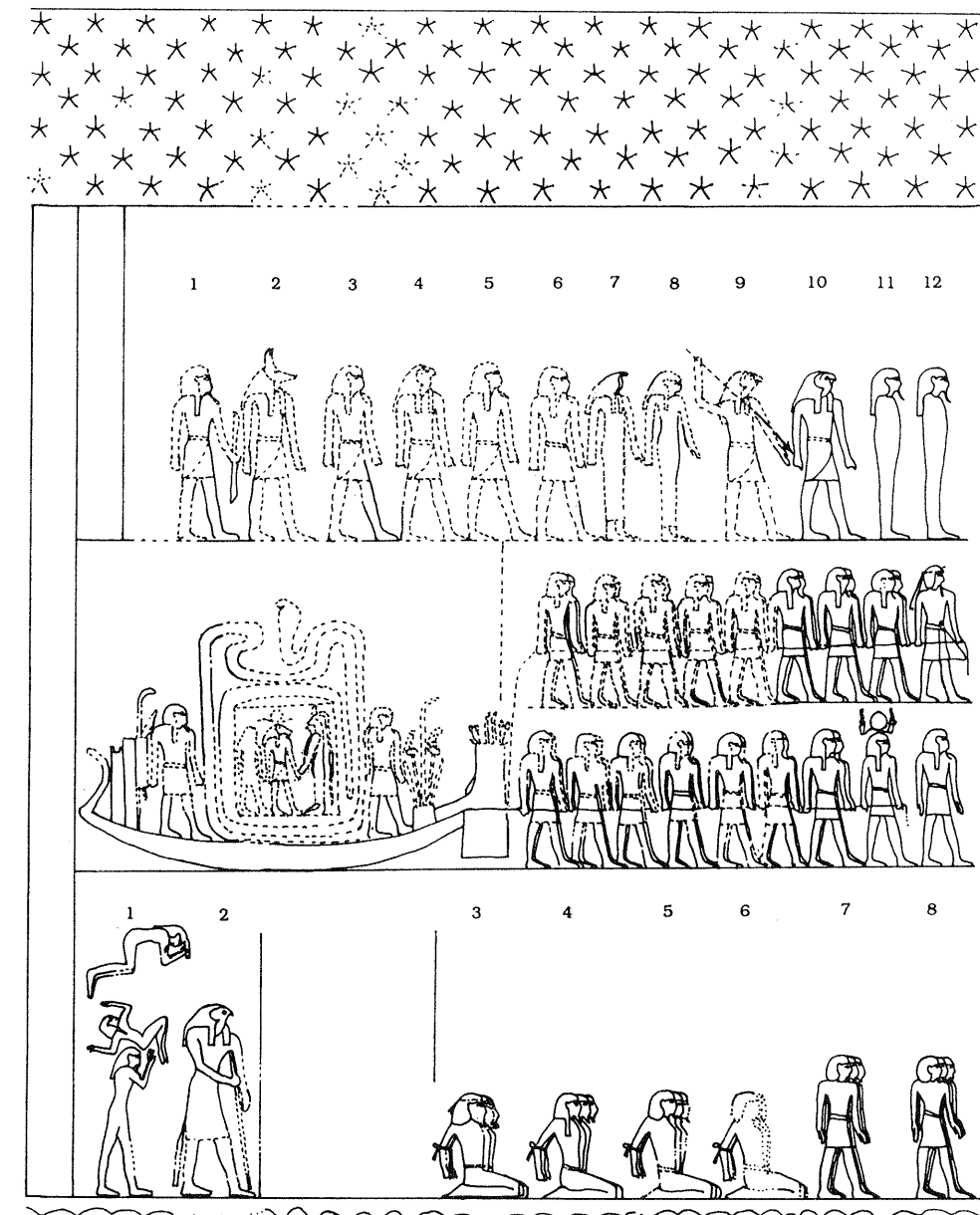
CINQUIÈME HEURE (S I).



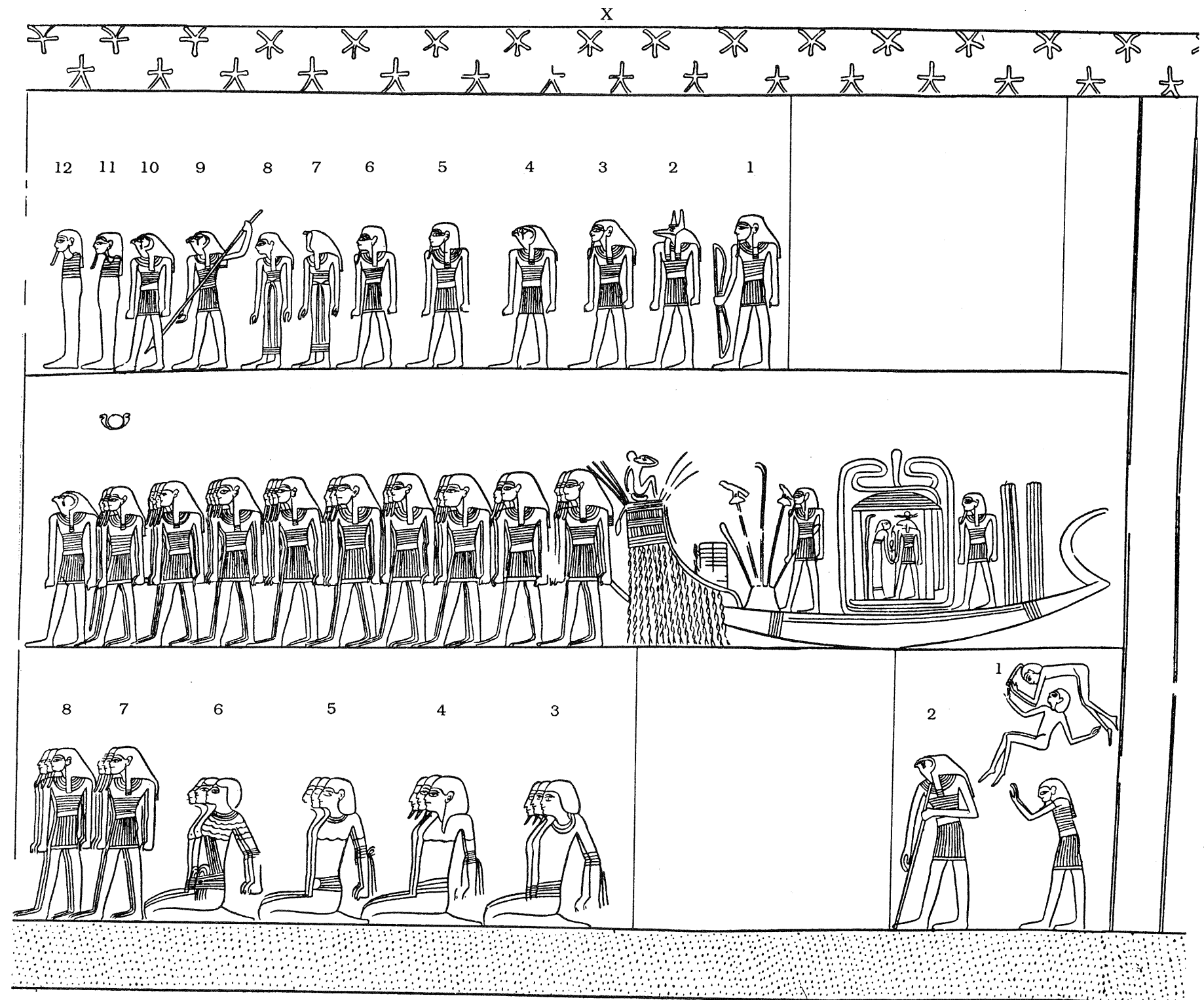
CINQUIÈME ET SIXIÈME HEURES (R VI b).



SIXIÈME HEURE (S I).

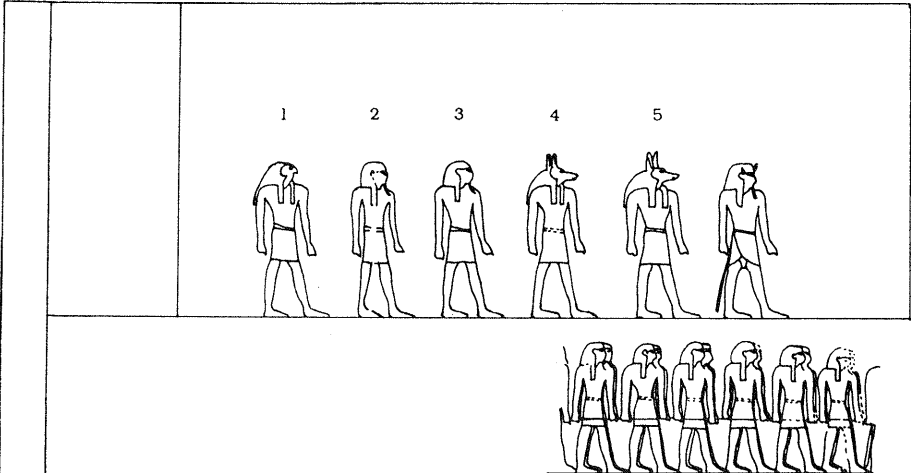


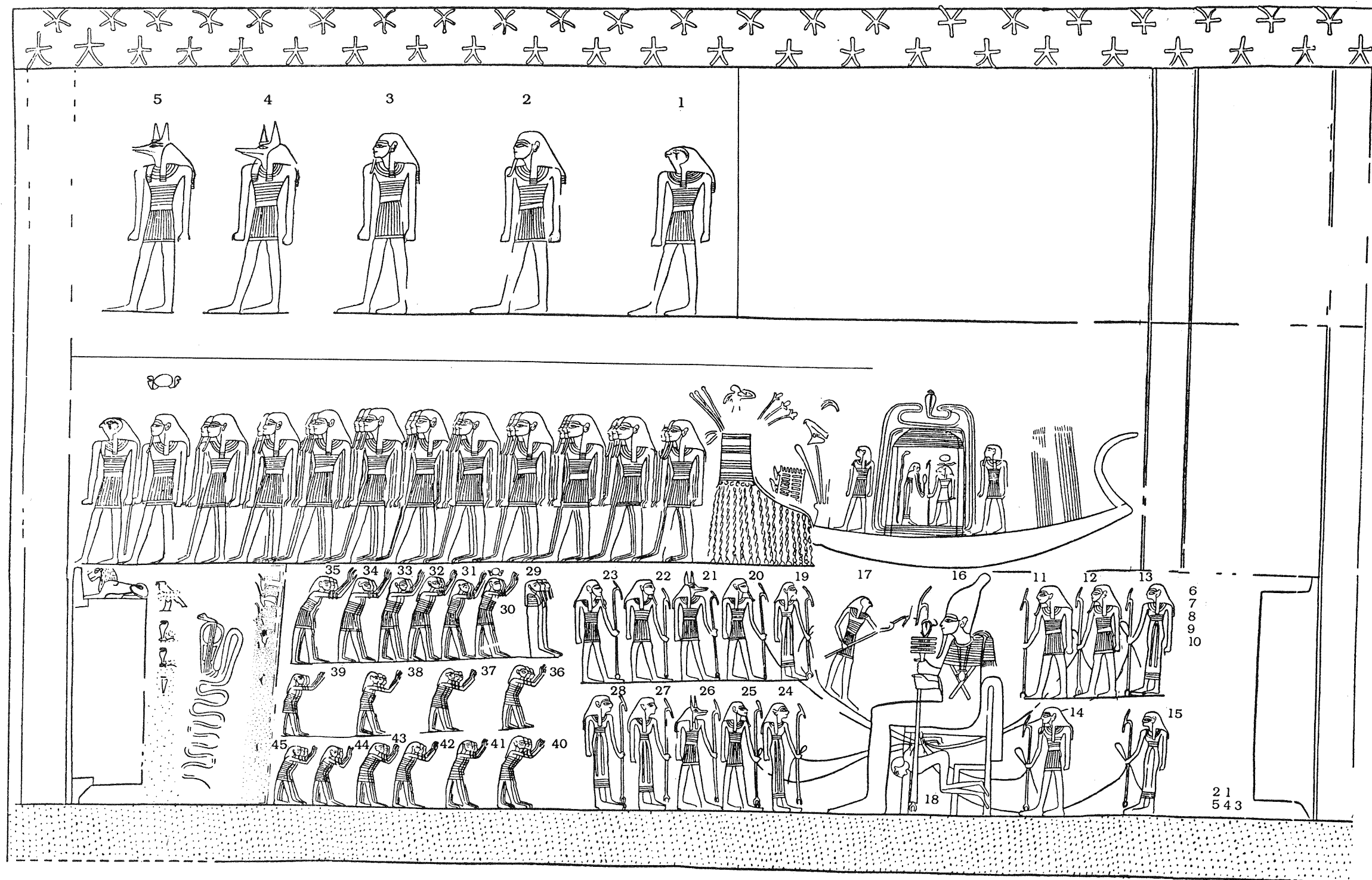
SEPTIÈME HEURE (S I).



SEPTIÈME HEURE (R VI b).

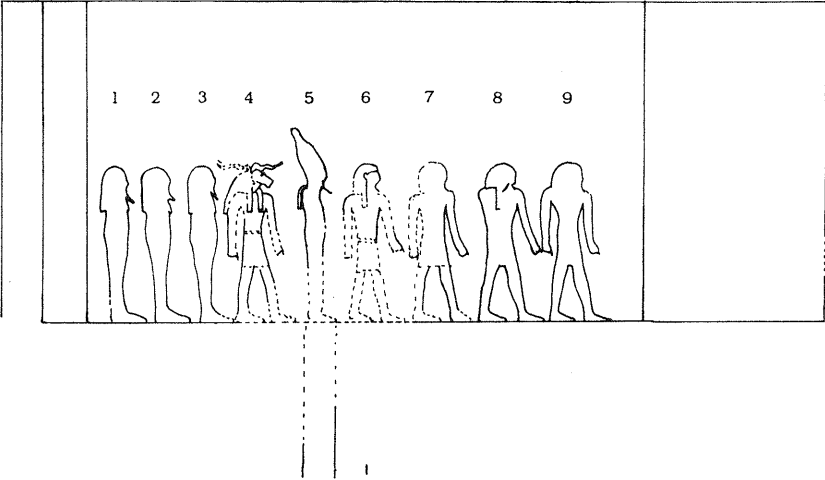
★  
★  
★

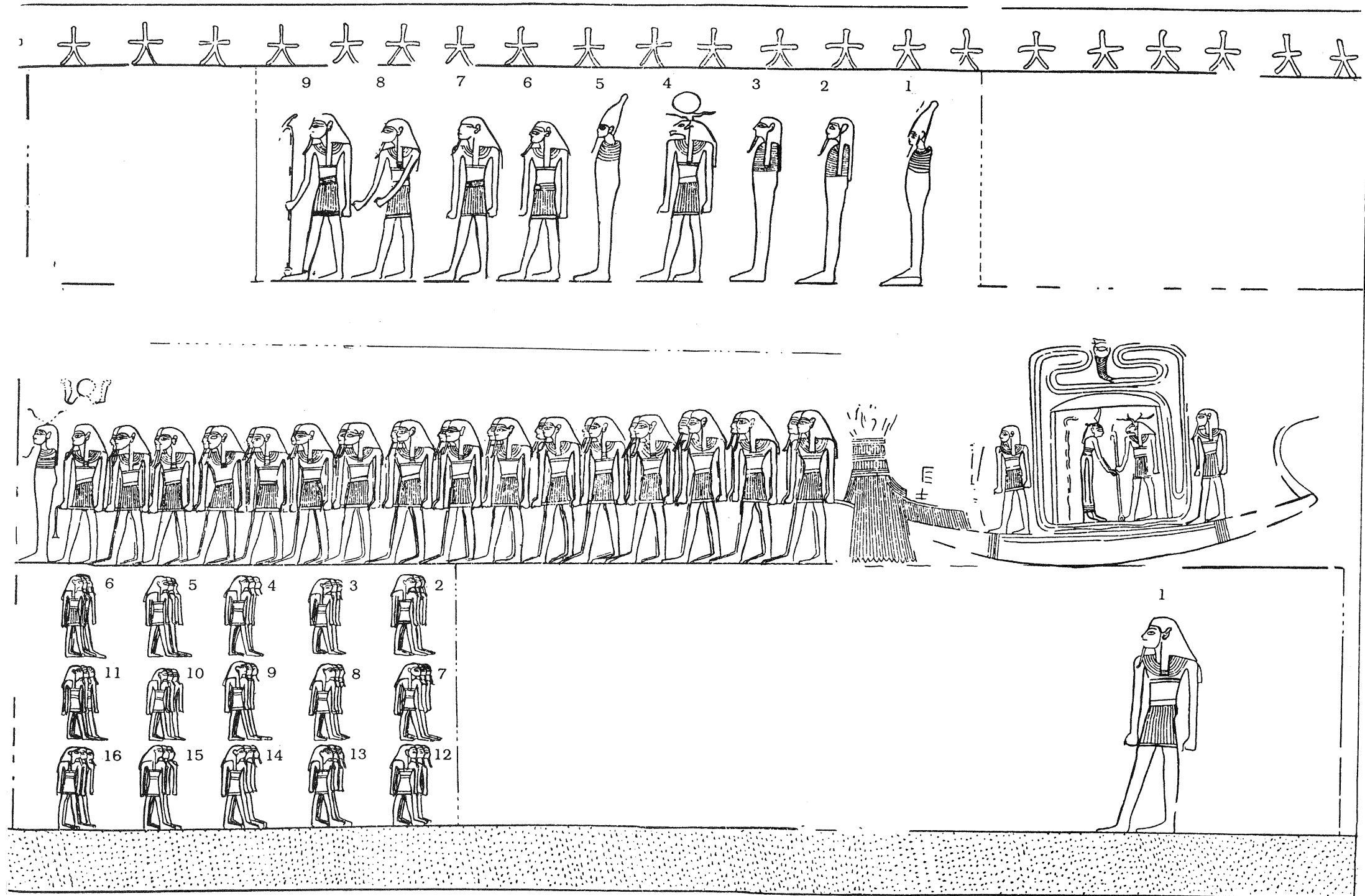


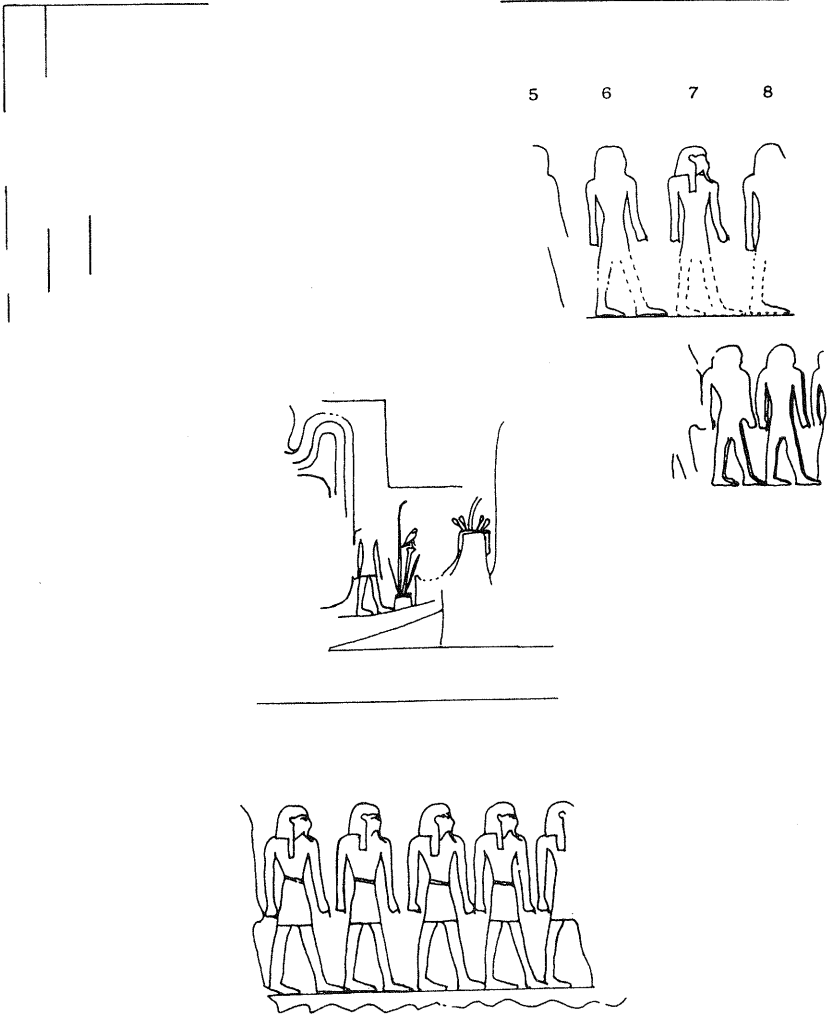


HUITIÈME HEURE (R VI b).

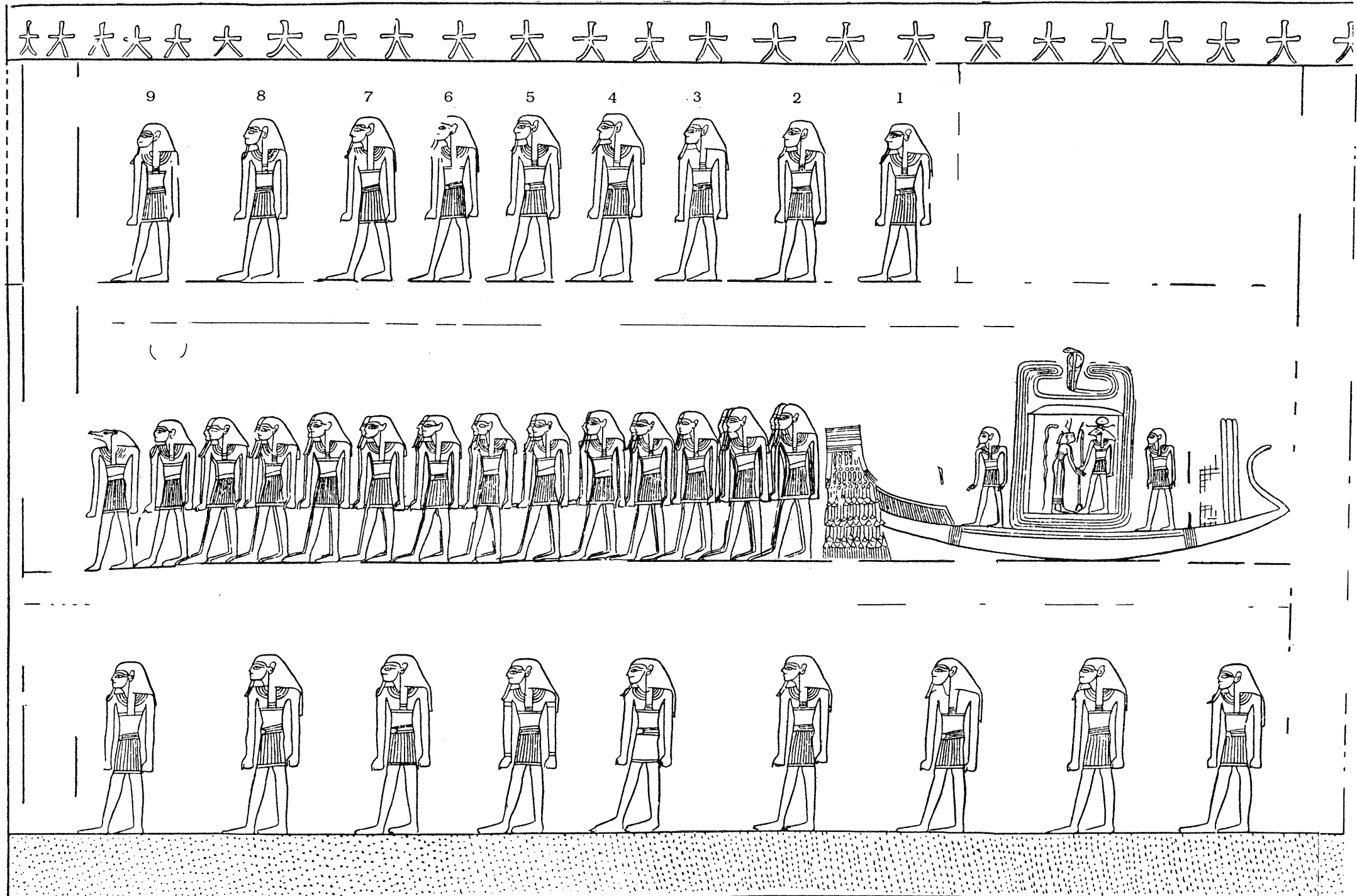


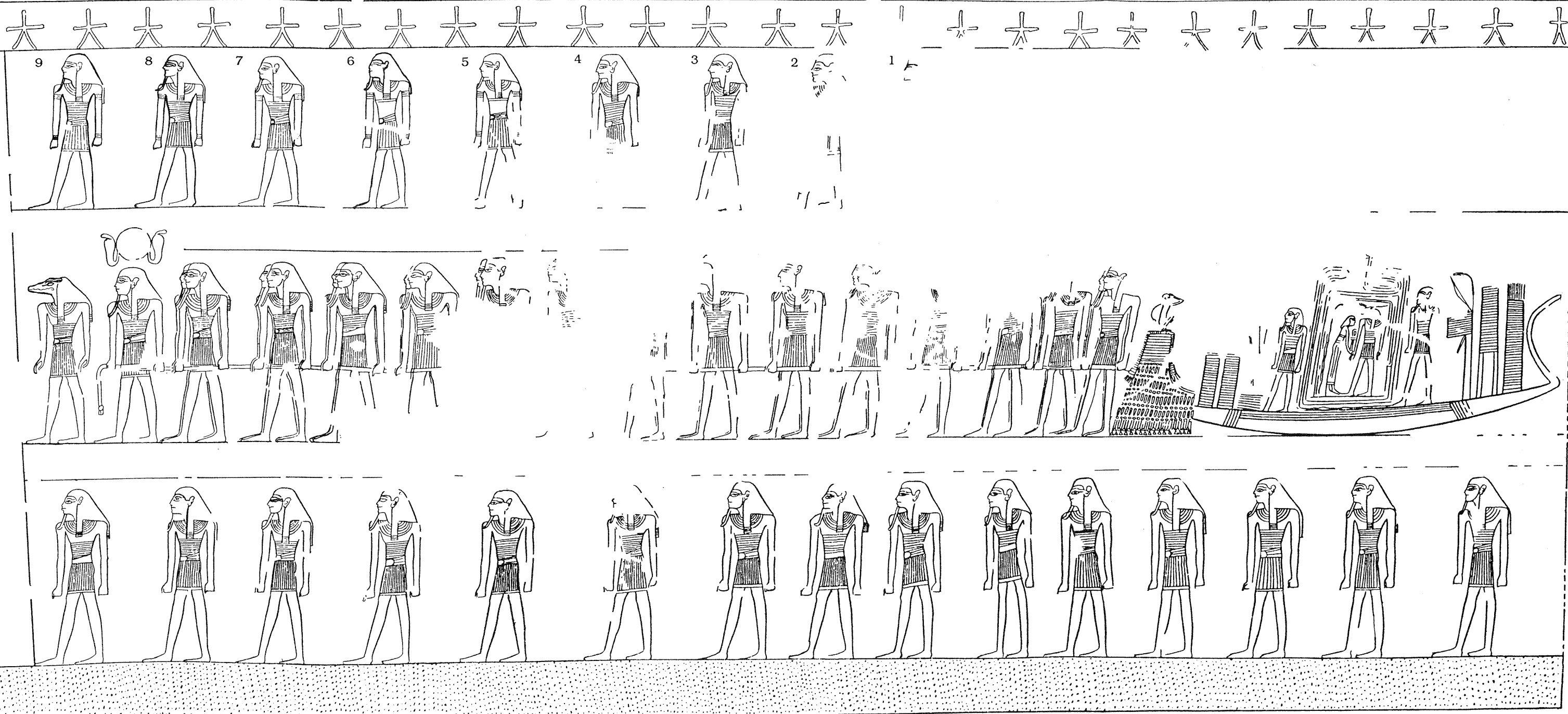




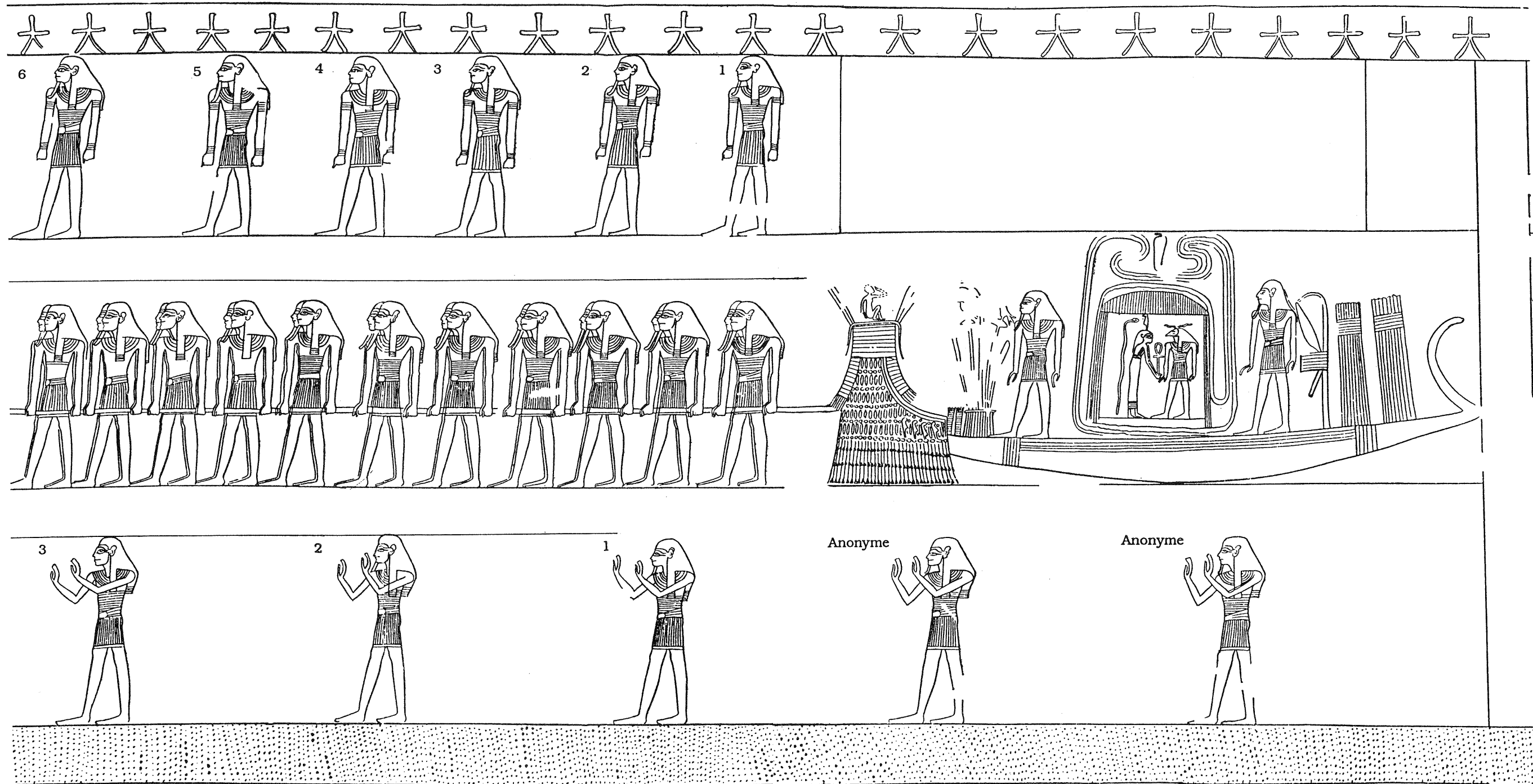


DIXIÈME HEURE (S I).

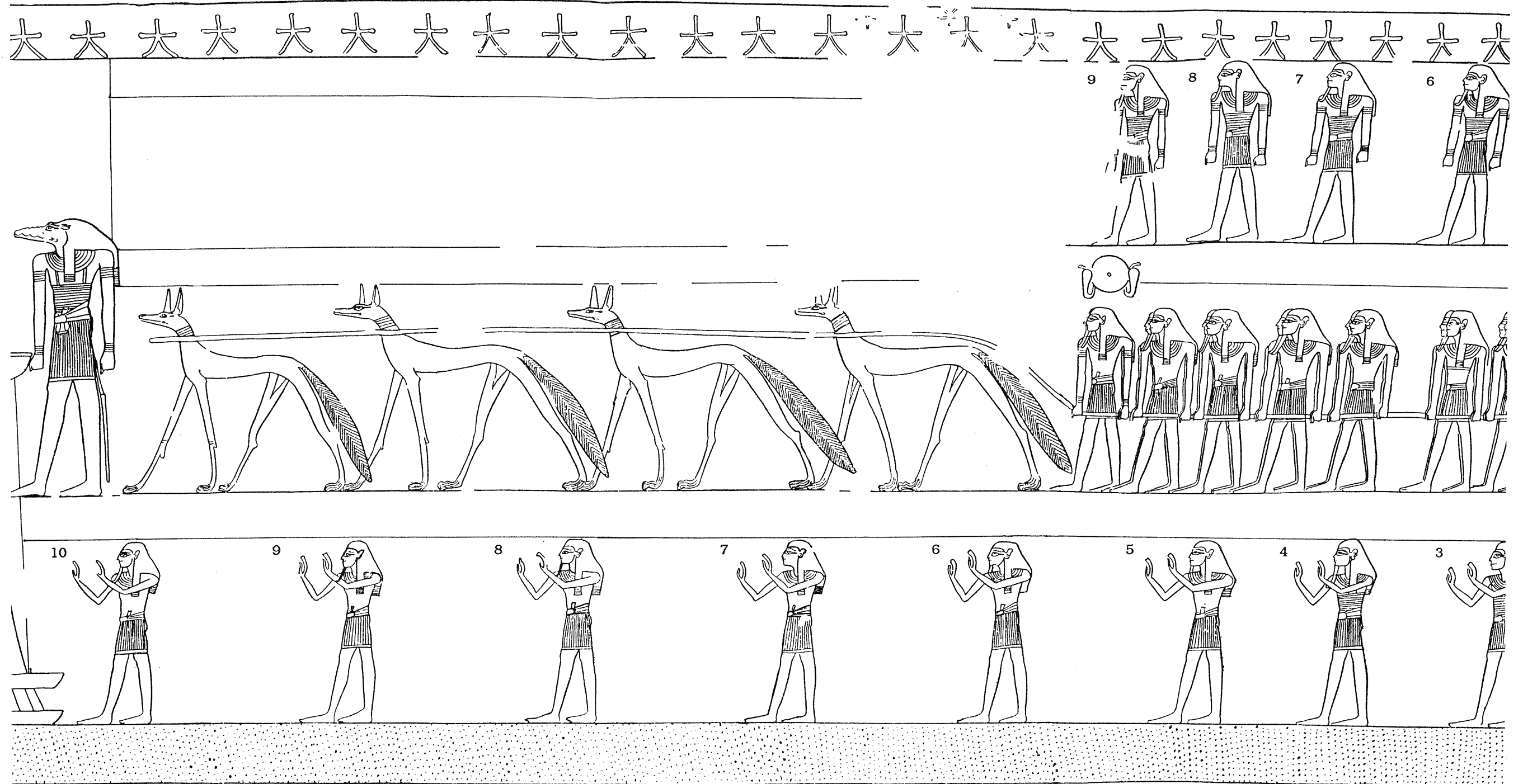


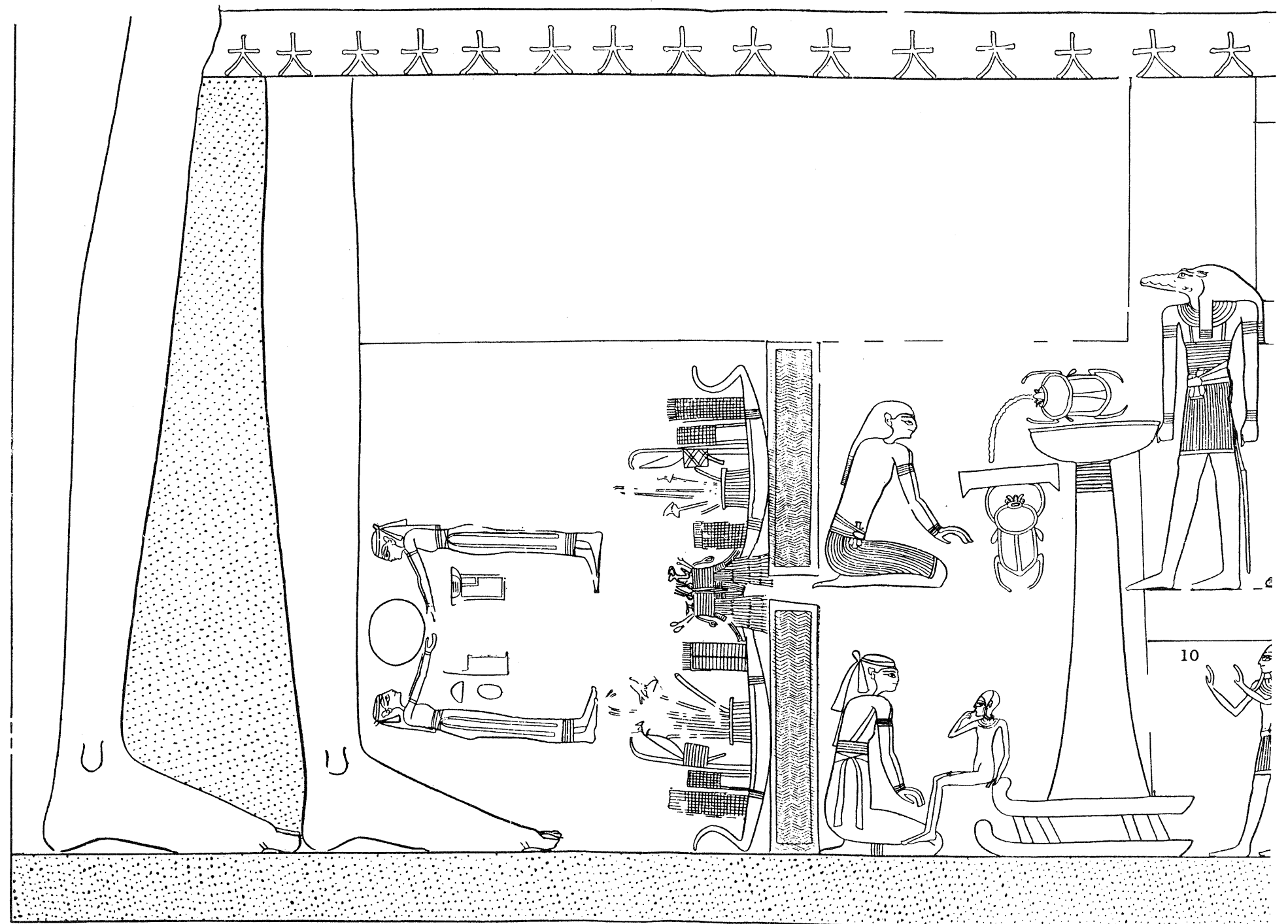


ONZIÈME HEURE (R VI b).



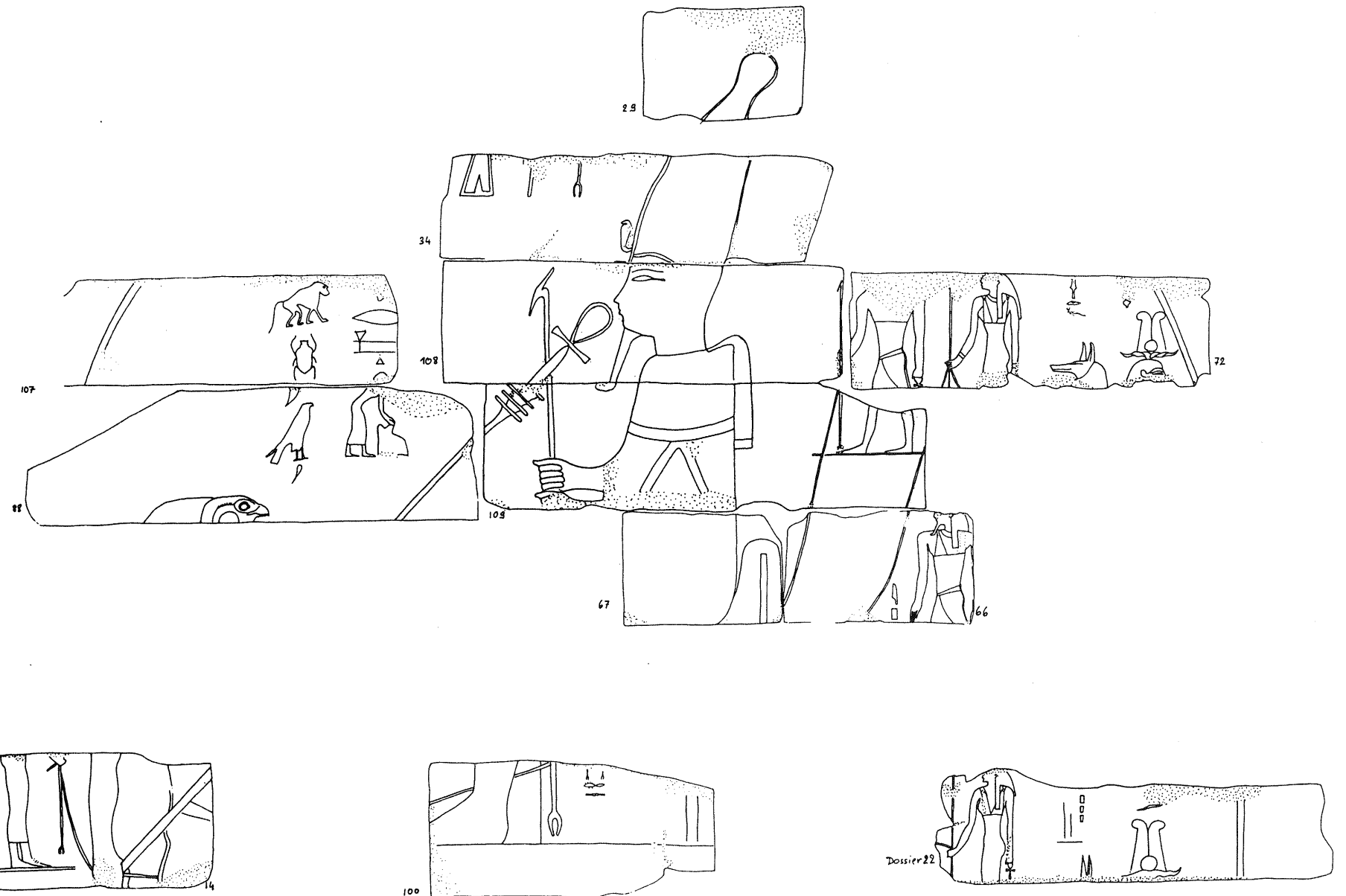
DOUZIÈME HEURE (R VI b).





DOUZIÈME HEURE (R VI b).





RECONSTITUTION PARTIELLE DES SCÈNES DE LA ZONE INFÉRIEURE DE LA HUITIÈME HEURE (BLOCS PROVENANT DU  
NILOMÈTRE DE RODA).